



THE METROPOLITAN MUSEUM
OF ART

HAND-BOOK No. 13

IV

CATALOGUE

OF THE

CROSBY BROWN COLLECTION

OF

MUSICIANS' PORTRAITS

BIOGRAPHICAL SKETCHES

GALLERY 35

NEW YORK

PUBLISHED BY

THE METROPOLITAN MUSEUM OF ART

1904



STAND OF PORTRAITS, MUSICAL AUTHORS.

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PREFACE

THE collection of portraits of whose subjects this handbook attempts to give a brief account had its origin in the following manner. In the year 1899 Mr. Thatcher M. Adams of New York bought at auction at the Hotel Druot in Paris a collection of some 550 engravings of musicians, which he subsequently presented to his sister, Mrs. Crosby Brown, with the idea that they might form a part of her Musical Collection at the Metropolitan Museum of Art. Soon after Mrs. Charles B. Foote of New York became interested in the collection and very kindly contributed more than 200 additional portraits which she had collected. From these 750 or more Mrs. Brown selected some 375 for exhibition, the remainder being inserted in scrap-books in the Museum library. The choice was determined partly by the artistic interest of the prints, but chiefly by the representative character of their subjects. Diligent search was made in the print-shops of Europe and this country for such portraits as were still needed to fill the gaps in the collection, and, through the kind assistance of friends, it was possible to secure most of those still missing. With a single exception* only engravings, etchings and lithographs have been included. Many of the former are rare and beautiful, among them being examples of the work of Bartolozzi, Edelinck, St. Aubin and other masters of the art. From the historical point of view also the collection is interesting; the portraits of the successive generations of musicians being at the same time a record of the changes in costume which have accom-

* A platinotype photograph of Sir John Stainer, kindly contributed by Lady Stainer.

panied the changing years. Thus, in this case, as in that of the musical instruments, the selection, while made solely for its bearing upon the art of music, sheds incidental but not the less interesting light upon more than one of the allied arts.

The portraits selected for exhibition have been placed in hinged frames, and may be found in Gallery 35. So far as possible, the arrangement has been chronological, beginning with Frame 1 and continuing to Frame 18. In a few cases, errors of dates were discovered subsequent to the placing. These have been corrected in the Catalogue, but it has not yet been possible to change the position of the portraits in the frames.

The present catalogue has to do only with that portion of the collection which is contained in Gallery 35. For the convenience of the visitor, the chronological order, which is also the order of the frames, has been followed in the hand-book. Each sketch gives the position of the corresponding portrait in its frame. A subject index and a geographical index are given, and also a general alphabetical index indicating both number and page under which the descriptions will be found in the catalogue, has been added for convenience of reference.

As the title indicates, the collection covers a wide range. Composers, performers and writers on music are alike represented. Persons of great fame, like Bach and Beethoven, stand shoulder to shoulder with contemporaries whose names have been all but forgotten by the musical world to-day. It is needless to say that in dealing with such diverse material any elaborate account would be out of place. The purpose of the hand-book has been to give as concisely as possible such information as may enable those interested to give the different musicians their true place in the history of the art. Where so extensive a territory has been covered, it would be too much to hope that errors have been avoided, but no pains have been spared to make the information given as accurate as possible.

Among the works constantly consulted, besides *Grove*,* *Fétis*† and *Baker*,‡ have been Eitner, *Quellen-Lexikon der Musiker*, Gerber, *Lexikon der Tonkünstler*, Larousse, *Grand Dictionnaire Universel*, Champlin and Apthorp, *Cyclopædia of Music and Musicians*, Lippincott's *Biographical Dictionary*, Riemann's *Dictionary of Music*, translated by J. S. Shedlock, and the *Dictionary of Musicians* published by Sainsbury & Company, London. Thanks are also due to friends for their generous assistance, and to the librarians of the different libraries consulted for the courtesy with which they have put both books and information at the compiler's disposal.

It only remains to say that the preparation of the catalogue has been the work of Miss Clara Buffum of Providence, R. I., to whom the collector wishes to express her hearty thanks for her patient and painstaking labor.

* *Dictionary of Music and Musicians.*

† *Biographie Universelle des Musiciens.*

‡ *Biographical Dictionary of Musicians.*

CATALOGUE OF MUSICIANS' PORTRAITS

DESPRÉS, JOSQUIN, born about 1450, Hainault, Burgundy; died, Condé, France, 1521. He is acknowledged to be the greatest composer of the 15th century. The record of his life is very incomplete, but he is known to have been a pupil of Okeghem (chief singer for Louis XI about 1476), and sang in the Sistine Chapel at the time of Pope Sixtus IV. He was probably educated for the church, for when he returned to France he was promised a benefice by Louis XII. He was appointed director of music to that king, and stood high in favor during his reign. Most of his compositions are masses and other forms of church music. No. 1, Frame 1.

LUTHER, MARTIN, born, Eisleben, 1483; died there, 1546. In connection with the religious Reformation, he desired to reform the musical services of the church, and took great interest in remodeling them. He set parts of the Scriptures to music, improvising on his flute, and the music was taken down by his fellow-workers at Wittenberg. In 1524, the first Protestant hymn-book appeared, containing four hymns by him, and there were many others for which he either wrote or arranged the music. His famous hymn, "A Mighty Fortress is our God," is sung in Protestant churches throughout the world. No. 2, Frame 1.

PALESTRINA, GIOVANNI PIERLUIGI DA, born, Palestrina, near Rome, probably 1514 or 1515; died, Rome, 1594. He is the most celebrated composer of the Roman church, and brought sacred music to a high degree of perfection. About 1540, he went to Rome for musical study, and probably became a pupil of Claude Goudimel. In 1551, he was appointed musical director of the *Cappella Giulia* at the Vatican, in 1554 published his first book of masses (which

he dedicated to Pope Julius III) and in the following year was made one of the singers in the Pope's private chapel. Later, he was appointed director of music at the Lateran, remaining there until 1561, when he accepted a similar position at *Santa Maria Maggiore*. He remained here ten years, and his fame as a composer steadily increased. A reform was attempted in the music of the church, and in 1564 he was asked to write a mass which should be a standard. The result was eminently satisfactory, and he was appointed composer to the Papal chapel. In 1571, he became director of music at St. Peter's, and remained there until his death.

No. 3, Frame 1.

GERLE, HANS, famous player and maker of the lute and violin; died, Nuremberg, 1570. He was author of several illustrated works which occupy an important place in the history of music. They were published in 1530, 1532, 1533, 1546 and 1552.

No. 4, Frame 1.

MORALES, CRISTOFERO, born, Seville, Spain, early in the 16th century. He was a composer of church music, and about 1540 was given an appointment in the Papal chapel by Pope Paul III. He wrote many masses, Magnificats, motets, etc., and his compositions are sung in the Papal chapel even at the present time.

No. 5, Frame 1.

GOUDIMEL, CLAUDE,* born, Besançon, France, about 1505; killed in the massacre of St. Bartholomew's day, 1572. He was a celebrated composer of church music, and probably a pupil of Josquin Després. Before 1540, he was in Rome as a teacher of music, and had many pupils who were afterward distinguished—among them Palestrina. The music which he wrote while in Italy is preserved in manuscript in the Vatican and at Vallicella. In 1555, he went to Paris, and was a book and music publisher for a short time, brought out much church music of his own, and his setting of the Psalms of David was used in the service of the Roman church. It is probable, therefore, that he was murdered because of some jealous rivalry, rather than because of his religion.

No. 6, Frame 1.

* This portrait was thought by some authorities to be that of Goudimel, but there is no definite knowledge that it is he.

LASSO, ORLANDO DI (the name is spelt in various ways, and was probably originally Roland de Lattre), born, Mons, Belgium, 1520 ? (others prefer 1530, and Lasso himself, in his old age, supposed the date to have been 1532) ; died, Munich, 1594. He was the last of the great Netherland composers, and next to Palestrina, the most eminent master of music in the 16th century. As a boy, he was a chorister of the church at Mons, and had a remarkably beautiful voice. In 1532, he went to Italy, and when about twenty-one, was appointed choir master of one of the most celebrated churches in Rome. After travelling in England and France, and living for a time in Antwerp, he became court director of music at Munich in 1562, and held that position until his death. He formed a very happy marriage with a lady of the court, and was esteemed for the goodness and modesty of his character, as well as for his fine musical productions. The greatest deference was paid to him for his compositions, and he was received with honor at many European courts. He was very industrious, and his works number over 2,000, most of them being sacred compositions. His music for the Penitential Psalms is considered his greatest work. Nos. 7-9, Frame I.

NEUSIEDLER, MELCHIOR, born, Nuremberg, in the early part of the 16th century ; died there, 1590. He was a celebrated player of the lute, and spent most of his life in Augsburg. He published two volumes of compositions for the lute, and rearranged, for that instrument, six motets by Josquin Després. No. 10, Frame I.

MONTE, PHILIPPE DE, born, Mons, Belgium (Mechlin, according to some authorities), 1521 ; died, Vienna, 1603. He is among the most noted of the early composers, and his works consist of madrigals (songs) and sacred music. In 1568, he was appointed *Kapellmeister* to the Emperor Maximilian II at Vienna, and later went to the court at Prague, with Maximilian's successor, Rudolph II. He was also treasurer and canon of the cathedral at Cambrai, and probably a friend of Orlando di Lasso. His published compositions are about thirty books of madrigals, two of masses, and six of motets. No. 11, Frame I.

BAPTISTA, SICULUS, a celebrated player of the lute. Nothing further is known about this musician, but the portrait is described in Gerber's *Lexikon der Tonkünstler*, vol. I, edition of 1790. No. 12, Frame I.

HEYTHER, WILLIAM, born, Harmondsworth, Middlesex, about 1563; died, 1627. His musical career began as a chorister in Westminster Abbey, and in 1615 he was made a gentleman of the Chapel Royal. He was created Doctor of Music by Oxford University in 1622, and in 1626 founded the musical lectureship there. He also presented the Oxford Music School with some musical instruments, music, and manuscripts. He was buried in Westminster Abbey.

No. 13, Frame 1.

COSTELEY, GUILLAUME, born, 1531; died, Evreux, Normandy, 1606. He was organist for Henry II and Charles IX of France; also a writer of songs, and books relating to music. (Portrait dated 1570.)

No. 14, Frame 1.

CALVISIUS, SETHUS, born, Gorsleben, Thuringia, 1556; died, Leipsic, 1615. The son of a poor peasant, he became, through industry and perseverance, a musician and noted scholar. He first studied singing in the school of Frankenhäusen, afterward at Magdeburg, and then attended the universities of Helmstadt and Leipsic. In 1581, he was appointed musical director of the Paulinerkirche in Leipsic. From 1582 until 1592, he was Cantor at Schulpforta, then Cantor of the Thomaschule at Leipsic, and in 1594 became musical director of two of the principal churches at Leipsic. He wrote many scholarly works, principally on music.

No. 15, Frame 1.

GUMPELZHAIMER, ADAM, born, Trostberg, Bavaria, 1559; died, Augsburg, 1625. He was a composer of church music, and a theorist. After studying music at Augsburg with the monk Enzmüller, he was a musician in the service of the Duke of Würtemberg, and from 1581 until his death was Cantor of the school at Augsburg. He wrote several books on musical theory, which were considered standards for many years. His compositions were also of high merit.

No. 16, Frame 1.

HASLER, HANS LEONHARD VON, born, Nuremberg, 1564; died, Frankfort, 1612(?). He was eldest son of the town musician of Nuremberg, and first studied music with his father. In 1584 he was a pupil of Andrea Gabrieli in Venice.

From 1585 until 1601, he was organist for Count Fugger of Augsburg, and later became organist to Christian II of Saxony. He composed many masses, psalms, etc.

No. 17, Frame 1.

HAGER, GEORG, was a meistersinger and shoemaker in Nuremberg about 1646. According to the inscription under the portrait, he was a follower of Hans Sachs (1494-1576), but he could not have been his pupil. He was well known in his day as a song-writer, arranged melodies, and was author of many proverbs and sayings. Several books of his songs and plaints were published, and this portrait appears in the front of those printed in 1720, 1739, 1751 and 1770, showing him at the age of eighty-two.

No. 18, Frame 1.

BESARD, JEAN BAPTISTE, born, Besançon, France, about 1576. He was a celebrated player of the lute, and wrote several books on musical theory.

No. 19, Frame 2.

STADEN, JOHANN, born, Nuremberg, about 1579; died there, 1634. He was organist of the Sebalduskirche in Nuremberg, composed much sacred music, and some music for the dance.

No. 20, Frame 2.

MERSENNE, MARIN, born, Oizé (Maine), France, 1588; died, Paris, 1648. He was a Franciscan monk, and wrote several learned and valuable books on music which are still consulted as authoritative. He taught philosophy at Nevers for a time, and then went to Paris, where he devoted himself to the study of mathematics and music. He was a friend of most of the scholars of his day in France, Italy, England and Holland.

No. 21, Frame 2.

AGOSTINI, PAOLO, born, Valerano, Italy, 1593; died, Rome, 1629. After studying music in Rome with Bernardeno Nanini (whose daughter he married), Agostini became organist of S. Maria in Trastevere, later he was director of music at S. Lorenzo, in Damasco, and in 1629 was appointed to a similar position at the chapel of the Vatican. He died only a few months after receiving this important appointment, and his early death was a serious loss to the musical development of Italy at that time. Nine volumes of his musical compositions were published, consisting of Psalms, Magnifi-

cats and masses. Some of his greatest works were not published, but are preserved in manuscript in the Corsini Library and in the Vatican.

No. 22, Frame 2.

HILTON, JOHN, an English composer of the 17th century; died, 1657. His first published compositions appeared in 1601. He took the degree of Musical Bachelor at Cambridge in 1626, and in 1627 published a collection of songs. The following year he became organist and parish clerk of St. Margaret's, Westminster. In 1652, he published "Catch that Catch Can, or a choice collection of catches, rounds and canons for three or four voices." He also composed some anthems, services, etc. He was buried in St. Margaret's, Westminster.

No. 23, Frame 2.

PROVENZALIS, MARCELLUS, born, Cento, Italy, 1575. He was a painter, and chiefly noted as a maker of mosaics. According to the inscription under the portrait, however, he invented new musical methods, and therefore must have given his attention to music as well as other forms of art. Date of portrait, 1623.

No. 24, Frame 2.

SCHEIDEMANN, HEINRICH, an organist of Hamburg; born in that city about 1596; died there, 1663. He studied with his father, and succeeded him as organist of the Kathenerkirche, Hamburg. He also studied music with Sweelinck in Amsterdam.

No. 25, Frame 2.

GOUTER [O], JACOB, a lutenist of the 17th century in England. Beneath the portrait is the following inscription, in Latin:

To Jacob Goutero, the first and greatest lute player in the Lydian, Dorian, and Phrygian modes, among all the musicians of the king of Great Britain, Joannes Laevini offers as a token of affectionate friendship this copper engraving taken from a painting.

No. 26, Frame 2.

FOGGIA, FRANCESCO, born, Rome, 1604; died there, 1688. He was a composer of church music, and studied with Nanini, Cifra, and Agostini. For several years he was *Kapellmeister* at the Court of Bavaria, and later for the Archduke Leopold of Austria. Returning to Rome, he became Director of Music at the cathedral of Narni, and at other churches in that city, until his death.

No. 27, Frame 2.

SABOLY, NICHOLAS, born, Monteux, France, 1614; died, Avignon, 1675. He was educated by the Jesuits, and became organist and musical director of the Collegiate church of St. Pierre, Avignon. Between 1669 and 1674 he composed eighty-one "Noëls," which were sung in France for two centuries, and are important in French musical history. The original edition of these songs was entitled "Les noué de san Pierre, en Avignon." It is now very rare, but a copy is in the library of the Arsenal, Paris. Saboly also wrote many poems, which were set to music by other musicians. In 1658, he was given a degree by the University of Avignon.

No. 28, Frame 2.

CORNELIO, INAMORATO. Beneath the portrait is a Latin inscription of which the following is a translation:

The unhappy husband of Donna Olympia. He almost moves his lips at the playing of the cithara (lute). Virgil to Aen. Peter Schenck made and engraved in Amsterdam by privilege.

"Donna Olympia" was Donna Olympia Maldachini-Pamfili, born, Viterbo, Italy, 1594. She was a wicked and ambitious woman, with great political influence. Her husband was a brother of J. B. Pamfili (who became Pope Innocent X in 1644). It seems evident, therefore, that Cornelio's surname was Pamfili, and that he lived in the 17th century, but we have no authority for this statement.

No. 29, Frame 2.

CORBETTA, FRANCESCO, born, Paris, 1630; died, 1700. He was a famous player of the guitar.

No. 30, Frame 2.

GAMBLE, JOHN, an English violinist and composer of the 17th century. He was a pupil of Ambroise Beyland, one of the best musicians of his time. Gamble was attached to the orchestra of a theatre in London, afterward became cornet player at the Chapel Royal, and later was one of the violinists of King Charles II. He published two collections of songs, one in 1657, and the other in 1659.

No. 31, Frame 2.

KEUCHEN, ROBERT, born, Arnheim, 1636; died about 1673. He was a noted scholar and poet, and a professor at Amsterdam.

The following is a translation of the inscription under the portrait :

Poetry insures immortality.
He who knows how to speak in three books
Concerning things divine, in three of living
creatures, of rocks in three, appears a
second Orpheus, and Apollo is not a master
of greater genius; lo ! he (the author of the book)
is three times, yes, three times, more a master
than the nine muses.

R. KEUCHEN.

From the musical instrument in the portrait, and from the verse, it may be inferred that Keuchen was a musician, although that accomplishment is not mentioned in the brief account which is found of his life. The portrait was evidently printed to form the frontispiece of a book.

No. 32, Frame 2.

LULLY (or LULLI), JEAN BAPTISTE, born, Florence, Italy, 1633; died, Paris, 1687. He was taught music when a child by an old Franciscan monk. Although of noble birth, his parents were poor, and allowed him, in 1646, to enter the service of Mlle. de Montpensier, in Paris, a cousin of Louis XIV. He held a menial position at first, but his musical talent being discovered, he was soon promoted to be a violinist in the band of the Princess. His mischievous disposition led to his dismissal, but he became a member of the king's orchestra, and composed some airs which pleased the king so much that he was made director of a new band, formed especially for him. This gave him excellent practice as a conductor, and he further improved his music by taking lessons of good masters. He was soon appointed composer for the court ballets, grew rapidly in the king's favor, and held successively the positions of Court Composer of Instrumental Music, Superintendent of Chamber-music, and Music Master to the Royal family. In 1672, he obtained permission to open a Royal Academy of Music, and this developed into the Grand Opera, so that he may be considered founder of that institution. He devoted all his attention to this theatre, and his career as a famous opera composer now began. For nearly a century his dramatic works held their popularity, and he also composed some beautiful sacred music. A blow

from his baton, while conducting, resulted in an abscess which caused his death. Unfortunately, although a man of genius, his character commands neither respect nor esteem.

Nos. 33-35, Frame 3.

MANARA, GIOVANNI ANTONIO, born, Venice, 1638. He was a friar in the Dominican convent at Bologna, and a composer of sacred music. He was one of the first members of the *Académie des Philharmoniques* in Bologna, and the title of Prince of that society was conferred upon him in 1668.

No. 36, Frame 3.

ROSE, JOHANN DANIEL. Crown violist, 1679.

ROSEN, NICOLAUS. Crown player of the fagott, born in Lapland, came to Nuremberg, 1679.

The above information is printed on the picture, which represents the two musicians playing on their instruments. Nothing further can be learned of them, but there was no court at Nuremberg in 1679, nor had there been one for many years. It seems probable, therefore, that these were travelling musicians who had held positions at the court of some ruler before coming to Nuremberg. No. 37, Frame 3.

BLOW, JOHN, born, North Collingham, Nottinghamshire, England; died, London, 1708. When twelve years old, he was a chorister of the Chapel Royal, and after leaving the choir, studied music with John Hingeston and Dr. Christopher Gibbons. From 1669 until 1680, he was organist of Westminster Abbey, and in 1695 was again appointed to the position, remaining there until his death. In 1674, he became master of the choristers of the Chapel Royal, later, he was one of the organists of the Chapel, and in 1685, he was appointed Composer to the King. From 1687 until 1693, he was master of the choristers at St. Paul's cathedral. The degree of Doctor of Music was conferred upon him by the Archbishop of Canterbury, and in 1699, he was appointed Composer to the Chapel Royal. He was a prolific composer, and most of his works were church services, anthems, etc.

No. 38, Frame 3.

COSIMI, NICOLAS, a skilful violinist, born, Rome, in the latter part of the 17th century. He went to London in 1702, where he published, in 1706, some violin solos, which he dedi-

cated to the Duke of Bedford. Soon after he returned to Italy, where he died. His violin was afterward sold in England at a very high price. No. 39, Frame 3.

LALOUETTE, JEAN FRANÇOIS, one of the best violinists of his time, born, Paris, 1651; died, Versailles, 1728. Leclerc was his teacher of the violin, and Lulli of composition. He was a violinist on the orchestra of the Opera (of which Lulli was Director), and became leader of that orchestra, remaining there until 1684. Later, he was chapel master of a church in Rouen, and in 1695 accepted a similar position in the church of Notre Dame at Versailles. He composed many pleasing ballets, etc., and some sacred music. No. 40, Frame 3.

CORELLI, ARCANGELO, eminent violinist and composer, born, Fusignano, Italy, 1653; died, Rome, 1713. He studied music with Bassani and Simonelli. Of the early part of his life but little is known, except that he travelled in Germany, and was for some time in Munich. In 1681, he returned to Italy, and settled at Rome, living with his friend and patron Cardinal Pietro Ottoboni. He became a great favorite as composer, performer and teacher. The king of Naples, after many attempts, finally succeeded in persuading him to live at his court. Only his first concert was a success, however, he did not please the king, and he returned to Rome much mortified by his failure. Finding that a new violinist had become popular during his absence, he felt himself supplanted (although in this he was mistaken), became so disheartened that his health failed, and he died soon after. He was buried in the Pantheon at Rome with great honor. His compositions for the violin are rated among the classics.

Nos. 41 and 42, Frame 3.

STEFFANI, AGOSTINO, noted composer, born, Castelfranco, Italy, 1655; died, Frankfort, 1730. While a chorister at St. Mark's in Venice, he aroused the interest of a nobleman from the court of Bavaria, who took him to Munich, where he became a protégé of the Elector Ferdinand Maria, and in 1670 he was appointed court musician. In 1673-74, he studied in Rome, and the following year returned to Munich as court organist. In 1680 he was ordained Abbate of Lepsing under the Roman church. Up to this time he had composed only church music, but now he wrote several

operas. From 1688 until 1710, he was director of music at the court of Hanover, and during these years brought out more than twelve operas. He won the confidence and favor of the Elector so thoroughly that he was employed to negotiate several matters of diplomacy. He was succeeded as court musical director by G. F. Händel. Besides his musical compositions, he wrote a valuable work on musical principles.

No. 43, Frame 3.

DESLONDES, GABRIEL, born, Lysieux, 1654. He was a member of the Dominican order of the Roman church in Paris, and a composer of church music. The following is a translation of the inscription under the portrait:

Desrochers has been able to engrave the face of Deslondes
But who can reproduce his great virtues!
Thomas for our altars made the office divine,
But Gabriel has engraved its notes on brass.

No. 44, Frame 3.

PURCELL, HENRY, born, London, 1658; died there, 1695. He was one of England's most celebrated composers, and the charm and melody of his music was unsurpassed in that country for many years. First a chorister of the Chapel Royal, he later studied composition with John Blow, and then, having written a clever opera for amateur performance, he was engaged to write the music for a tragedy by Dryden in 1676. He continued to compose for the stage most successfully until 1680, and also wrote many charming songs and odes. In 1680, he became organist of Westminster Abbey, composed much beautiful church music, and in 1682, was made organist of the Chapel Royal. Numerous songs mark this period, and in 1686, he again gave his time to dramatic composition. He composed over thirty dramatic works, and established the present form of English opera. He was buried near the organ in Westminster Abbey, and his tablet appreciatively says that he "is gone to that blessed place, where only his harmony can be exceeded."

Nos. 45 and 46, Frame 3.

BROSSARD, SEBASTIEN DE, born, 1660; died, Meaux, France, 1730. He wrote the first musical dictionary published in the French language, and was a composer of church music. He was a priest, was master of the cathedral of

Strassburg from 1689 until 1698, and in 1700 was appointed chaplain and musical director of the cathedral at Meaux. He owned a valuable musical library, which he bequeathed to Louis XIV.

No. 47, Frame 3.

CAMPRA, ANDRÉ, born, Aix (Provence), 1660; died, Versailles, 1744. His first music teacher was Guillaume Poitevin, a priest of his native town. At the age of twenty, he was appointed master of music at the Toulon cathedral, in 1681, he was *Kapellmeister* at Arles, and two years later he received a similar appointment at the Toulouse cathedral. From thence he went to Paris, became master of music of the Jesuit Collegiate Church, and soon after was appointed master of music at Notre Dame. In 1697 and 1699, he produced two very successful operas (under an assumed name) and resigned from Notre Dame to devote himself to dramatic composition. He wrote more than eighteen popular operas, and the brilliant success of his works led to his appointment in 1722 as leader of the Royal Orchestra. He succeeded Lully as the favorite opera composer of his time in France. Besides his operas, he wrote some sacred music; also ballets, etc., for the amusement of the court at Versailles.

No. 48, Frame 4.

MEYER, JOSEPH, born, Perleberg, Prussia, 1661; died, Göttingen, 1732. He studied music at the college of Brunswick, and was choir director there for three years. He continued his studies at Marburg, and after travelling in Germany and France, was appointed Cantor at the college of Göttingen in 1686. In 1695, he became professor of music in the same institution. He wrote several books denouncing the dramatic forms of church music which were being established in his time.

No. 49, Frame 4.

REICHE, GOTTFRIED, born, Weissenfels, Germany, 1667. He was a famous trumpet player, and lived in Leipsic. In 1696, he published twenty-four pieces for a cornet and three trombones, under the title of "*Quatricinia*."

No. 50, Frame 4.

PEPUSCH, JOHN CHRISTOPHER, born, Berlin, 1667; died, London, 1752. The son of a poor clergyman, Pepusch could receive but little musical instruction in his youth, but studied diligently by himself. At the age of fourteen, he received

an appointment at the court of Prussia, remaining there until 1697, and devoting himself to the study of the ancient Greek writers, and the theory of music, in which he became deeply versed. In 1697, he went to Holland, and from thence to England in 1700. He held a position in the orchestra of the Drury Lane theatre, and in 1707, attracted some attention by arranging an Italian opera to English words, with the addition of some songs, etc. This was followed by several similar adaptations. In 1710, he helped to found the "Academy of Antient Music." Two years later he became organist and composer to the Duke of Chandos, and about this time produced several anthems, services, and songs. In 1713, Oxford University conferred upon him the degree of Doctor of Music. Soon after, he became director of music at the Lincoln's Inn Fields theatre, remaining there many years, and bringing out several popular masques of his own composition. He published a treatise on harmony in 1731, and in 1746, was elected a Fellow of the Royal Society. From 1737 until his death he was organist of the Charter House, and he was buried in that chapel. No. 51, Frame 4.

COUPERIN, FRANÇOIS (called "le Grand"), born, Paris, 1668; died there, 1733. He was one of the most celebrated organists of his time. He became organist of Saint-Gervais in 1696, and in 1701, was appointed chamber-musician to Louis XIV and organist of his chapel. Many of his compositions were for the harpsichord, and he wrote an excellent Method for that instrument. Nos. 52 and 53, Frame 4.

THEVENARD, GABRIEL VINCENT, born, Orleans, 1669; died, Paris, 1741. He was a famous opera-singer. No. 54, Frame 4.

LEVERIDGE, RICHARD, born, 1670; died, 1758. He was a singer, with a very deep and powerful bass voice, and sang in various London theatres for many years. He had a very convivial nature, and opened a coffee house in Covent Garden in 1726. He wrote the music for some operettas, and two books of songs. No. 55, Frame 4.

MARCHAND, LOUIS, organist and composer; born, Lyons, 1669; died, Paris, 1732. He was court organist at Versailles for a time, but fell into disgrace, and was banished in 1717. He went to Dresden, won favor with the king of

Poland, and was offered the position of court organist; but after a musical contest with Johann Sebastian Bach, in which he was worsted, he returned to Paris. He became fashionable in that city as a teacher, and charged an exceedingly high price for his lessons, but spent all that he earned, and died in poverty.

No. 56, Frame 4.

SCARLATTI, DOMENICO, born, Naples, about 1683; died there, 1757. He was son of the eminent musician Alessandro Scarlatti, and was taught by his father and Gasparini. He was noted as a player of the harpsichord, and when in Rome with Handel in 1709, they held a contest at the harpsichord and organ. Scarlatti was pronounced the equal of Handel as a harpsichord player, although Handel surpassed him on the organ. Scarlatti was also a dramatic composer, and his first work (a rearrangement of an opera by Polaroli) was produced at Naples in 1704. Later, he brought out several original operas with much success. In 1715, he was appointed director of music at St. Peter's in Rome, and became known as a composer of sacred music. In 1719, he resigned his position at St. Peter's, and went to London, where one of his works was performed at the Italian Opera in 1720. The following year he was appointed music master to the princesses at the court at Lisbon. He returned to Naples after four years, but in 1729, became music master to the Princess of the Asturias at Madrid. He again returned to Naples in 1754, and remained there until he died. He published two books of harpsichord music, and is considered originator of the modern technique of pianoforte playing.

No. 57, Frame 4.

RAMEAU, JEAN PHILIPPE, born, Dijon, 1683; died, Paris, 1764. He was a famous opera composer, and originator of the modern science of harmony. Music was of absorbing interest to him from childhood, and he played the clavecin at the age of seven. He went to Italy in 1701, travelled for a time as first violinist in an opera troupe, and in 1706, held a position as organist in Paris. After leaving that city for a time, he returned in 1717, hoping to be appointed organist of St. Paul's, but failed in this, and contented himself with similar positions at Lille and Auvergne. He evolved a new theory of harmony, wrote a book explaining his principles, and in 1722, went to Paris to have it published. After more profound study and research, he brought out other

works on the same subject which attracted much attention. He had been appointed organist of the church of Ste. Croix de la Bretonnerie, but desired fame as a dramatic composer, and turned his attention to that form of music. He wrote the score for a tragedy by Voltaire, which was not produced, but in 1733, one of his operas was brought out in Paris. It was severely criticized, but before long his genius was recognized, and his masterpiece, *Castor et Pollux*, brought out in 1737, was very popular for many years. Other operas followed, and for thirty years his works held the stage. He was highly honored by the King, who appointed him Court Composer of Chamber Music in 1745, and gave him a patent of nobility.

Nos. 58-60, Frame 4.

MARCELLUS (MARCELLO), ALESSANDRO, born, Venice, about 1684; died there, 1750. He was a distinguished Venetian, whose home was a gathering place for musicians, artists, and scholars. He was himself a musician, and published some compositions for the violin and flute.

No. 61, Frame 4.

HÄNDEL, GEORG FRIEDRICH, one of the world's greatest composers; born, Halle, Lower Saxony, 1685; died, London, 1759. In childhood, his desire to study music met with much opposition from his father, but through the influence of a German nobleman, who chanced to be interested in him, he was finally allowed to become a pupil of the organist of Halle cathedral. He was made assistant organist at the cathedral, and in 1696 was sent to Berlin, where he won fame by his playing of the harpsichord and organ. The following year he went to Hamburg, joined the orchestra of the German Opera-house, and in 1705 his first two operas were produced. From 1706 until 1709, he was in Italy, composing both dramatic and sacred music with much success, and on his return to Germany, in 1709, was made *Kapellmeister* for the Elector of Hanover (afterward King George I of England). In 1710, he went to London, produced an opera very successfully, and returning to England again in 1812, remained there almost continuously until his death. In 1718, he became musical director to the Duke of Chandos, in place of Dr. Pepusch, and at this time wrote some sacred music, including his first oratorio. In 1720, he was appointed director of the Italian opera, in connection with the new Royal Academy of Music. From 1729 until 1734, he was joint proprietor of the

King's Theatre, and wrote many operas. In 1740, he began the series of oratorios, etc., which have given him his greatest fame, "Saul" being performed in that year with brilliant success. His fame and popularity steadily increased, but in 1752, his eyesight began to fail, and he was nearly blind for the remainder of his life. He was buried in Westminster Abbey. He wrote 23 oratorios, over 40 operas, much church music, many songs, etc.

Nos. 62-64, Frame 4.

BACH, JOHANN SEBASTIAN, one of the great masters of music; born, Eisenach, Germany, 1685; died, Leipsic, 1750. His father, Ambrosius Bach, was his first instructor in music, and at the age of ten, he went to live with his brother, Johann Christoph Bach, organist at Ohrdruff. His remarkable genius was soon evident. When fifteen years of age he entered the Michaelis school at Lüneburg, and his fine voice won a place for him as a chorister in the church. Three years later, he became a violinist in the court band at Weimar, and in the same year (1703) accepted the position of organist at Arnstadt. In 1707, he was appointed organist at Mühlhausen, and in 1708, became court organist at Weimar. Here his reputation as the greatest organist of his time was established, and some of his finest music was written. In 1717 he became director of music at Cöthen, and in 1723 was appointed Cantor at the Thomasschule, and organist and director of music of the two chief churches at Leipsic. Many honors were conferred upon him, but he always retained his simple ideals of life. His compositions mark a new era in the development of music, and much of his church music is unsurpassed.

Nos. 65-67, Frame 5.

NEEDLER, HENRY, born, London, 1685; died there, 1760. He was an excellent violinist, who, for many years, played first violin at the Academy of Ancient Music. He was one of the founders of that institution when it was established in 1710.

No. 68, Frame 5.

MATHIEU, MICHEL, born, Paris, 1689; died, 1768. He was appointed a musician of King Louis XV in 1728; one of his ballets was performed at a concert of the Queen in 1737, and he left several compositions in manuscript.

No. 69, Frame 5.

TARTINI, GIUSEPPE, famous violinist and composer; born, Pirano, Italy, 1692; died, Padua, 1770. He showed much musical talent when a boy, but at the age of eighteen was sent to Padua to study law. He fell in love with a niece of the archbishop of Padua, was secretly married to her, and the marriage being discovered, was obliged to flee from the city. He lived for two years at a monastery in Assisi. The organist of the monastery became much interested in him, and taught him counterpoint and composition. He also developed great genius as a violinist, and became famous in the region for his playing. After two years the archbishop of Padua relented, and Tartini was allowed to return to his wife. Later he continued his violin study in Ancona, and in 1721 became solo-violinist in the church of San Antonio in Padua. From 1723 until 1725 he conducted the private orchestra of a nobleman of Prague, and then returned to his old position at Padua, declining to leave it again in spite of tempting offers. In 1728 he opened a very successful school for violinists, and had some famous pupils. He wrote many fine compositions for the violin, and some treatises on the theory of music.

No. 70, Frame 5.

HASSE, FAUSTINA (*née* Bordonni), celebrated opera singer; born, Venice, 1693; died there, 1783. From 1716 to 1724, she sang in Italy, where she won great admiration by her charming voice, and was called the "New Siren." A medal was coined in her honor in 1722 at Florence. Two years later she was at the Court Theatre in Vienna, and was soon engaged by Händel to sing in London, making her appearance there with great success in 1726. She was married in 1729 to the composer, J. A. Hasse, was in Dresden from 1731 until 1756, and later in Vienna, retiring to Venice in 1775.

No. 71, Frame 5.

BLANCHARD, ESPRIT JOSEPH ANTOINE, born, Pernes, 1696; died, Versailles, 1770. He was Musical Director for Louis XV of France, and composed sacred music.

No. 72, Frame 5.

FALKENHAGEN, ADAM, born, Gross-Daltzig, near Leipsic, 1697; died, 1761. He was a famous lute player, and published at Nuremberg, two collections of compositions for the lute. He was also private secretary for the Margrave of Brandenburg.

No. 73, Frame 5.

LECLAIR, JEAN MARIE, violinist and composer; born, Lyons, 1697; died, Paris, 1764. He was a dancer in a theatre at Rouen, and then went to Turin. Some ballet music which he wrote pleased Somis, and led the latter to give him lessons on the violin for two years. In 1729, he was in Paris, and entered the orchestra of the Opera, at the same time taking lessons in composition of Chéron. In 1731, he became one of the king's violinists, but a disagreement with Guignon led to his dismissal, and he gave his time to teaching and composition, with much success. He was assassinated near the door of his own home one October evening, and the author of the deed was never discovered. A true artist, he exerted much influence on the French school of violin playing, but never attained the eminence which he deserved.

No. 74, Frame 5.

METASTASIO, PIETRO ANTONIO DOMENICO BONAVENTURA (the name was originally Trapassi), born, Rome, 1698; died, Vienna, 1782. He was a celebrated poet, and wrote libretti for many operas by famous composers, including Mozart, Gluck, Hasse, and many others. From 1730 until 1782 he was court poet at Vienna. He also had musical talent, played the harpsichord, sang, and composed.

No. 75, Frame 5.

VOETUS, MICHEL, a German musician born at Stockholm in the early part of the 16th century. He was Cantor at Torgau in Saxony, a composer, and author of some musical treatises.

No. 76, Frame 5.

HASSE, JOHANN ADOLPH, dramatic composer; born, Bergedorf, near Hamburg, 1699; died, Vienna, 1783. At the age of eighteen, he was a tenor singer at the Hamburg Opera, and four years later had a similar engagement at the Brunswick theatre, where, in 1723, he brought out his first opera. The following year he went to Naples to study, became the pupil of Porpora and Alessandro Scarlatti, and in 1726 produced an opera in that city which brought him fame throughout Italy. Other operas followed, and he was very popular, both for his works and for his charming personality. In 1729, he married the celebrated singer, Faustina Bordoni, and in 1731 they were invited to the court at Dresden, where he was appointed *Kapellmeister* and Director of the Opera. From

thence he went frequently to Italy, and also to London, to direct the production of his works, but from 1739 until 1763, most of his time was spent in Dresden. By the siege of that city in 1760, he met with heavy financial losses, and at the end of the Seven Years' War retired to Vienna with a pension. He continued to devote himself to composition, and his last opera was produced at Milan in 1774, on the occasion of the marriage of the Archduke Ferdinand. He wrote over one hundred operas, besides much sacred music, symphonies, etc., and although his works are now nearly forgotten, few opera composers have enjoyed a more successful career and wider popularity than he.

No. 77, Frame 5.

REBEL, FRANÇOIS, born, Paris, 1701; died there, 1775. He was a violinist in the Opera orchestra, where he became a close friend of François Francoeur, and with him composed ten operas, which were produced at the Académie between 1726 and 1760. These two friends were associated as joint conductors of the Académie orchestra from 1733 to 1744, were managers there for a short time, and then were appointed Superintendents of the King's music (Louis XV). From 1757 to 1767 they directed the Paris Opera most successfully. The King conferred upon them the badge of the Order of St. Michel. Rebel composed some sacred music, which was brought out at the Concerts Spirituels, but his music is now forgotten, with the exception of an air from one of his operas, which became a popular *contre-danse* under the title "*La Camargo*."

No. 78, Frame 6.

GUIGNON, JEAN PIERRE, born, Turin, 1702; died, Versailles, 1775. He was a violinist, and the last to bear the title "*Roi des Violons*." At an early age he went to Paris to study, entered the King's service in 1733, and was instructor for the Dauphin. The above-mentioned title was revived in his favor, and he retained it until 1773. It allowed him to issue certificates to other musicians, and collect fees, but he abused his privileges, and was retired from public life. He was an excellent leader of the orchestra, and published several books of compositions for the violin.

No. 79, Frame 6.

TUMA, FRANZ, born, Kostelctz, Bohemia, 1704; died, Vienna, 1774. He was a composer of church music, and a

player of the viol da gamba. He studied at Prague, and also at Vienna, and in 1741 was appointed Musical Director to the dowager Empress Elizabeth. In 1760 he retired to a monastery, but later returned to Vienna, where he died.

No. 80, Frame 6.

BROSCI, CARLO (called "Farinelli"), renowned soprano singer; born, Naples, 1705; died, Bologna, 1782. He was a pupil of Porpora, and from 1722 to 1734 sang principally in the cities of Italy and in Vienna, with brilliant success. In the latter year he made his first journey to England where his singing was received with great enthusiasm, and he was loaded with honors and riches. In 1736, he started for Spain, stopping in France by the way, and receiving much favor from Louis XV. Arriving in Madrid, he found the King, Philip V, a victim of melancholy, and was able to charm this gloom away by his singing. The King then persuaded him to remain at Madrid, and gave him a yearly salary of 50,000 francs. His influence at court continued through the reign of Philip's successor, and he lived in Spain nearly twenty-five years, but when Charles III came to the Spanish throne, Farinelli was requested to leave the country. He retired to Bologna, near which he built a splendid palace, and remained there until he died. Nos. 81 and 82, Frame 6.

MARTINI, GIOVANNI BATTISTA, composer and learned theorist; born, Bologna, 1706; died there, 1784. He is usually called "Padre" Martini, and was ordained to the Franciscan brotherhood in 1722. In 1725, he became Chapel-master of the church of San Francesco in Bologna. He accumulated a very valuable library, mastered a vast store of musical knowledge, and was famous as a teacher. His masses and other church compositions were well known, but his greatest productions were a history of music (which he did not live to complete), and a work on counterpoint. He also wrote many essays on musical subjects. No. 83, Frame 6.

PERGOLESI, GIOVANNI BATTISTA, born, Jesi, in the Roman States, Italy, 1710; died, Pozzuoli, near Naples, 1736. He studied violin playing at the *Conservatorio dei Poveri di Gesù Cristo* in Naples, and won attention by improvisations, based on new harmonies. Being encouraged to further study of the principles of music, he advanced rapidly, and was soon

ahead of the best musical thought of his time in Italy. Soon after leaving the Conservatorio, he produced several operas, the first being brought out in 1731, but they failed to please the popular taste. A certain nobleman became his friend and patron, however, and for him Pergolesi composed thirty trios for two violins and bass. This Prince also secured for the young composer a commission to compose a mass to the patron saint of the city, after Naples had been visited by a terrible earthquake, and the beauty of this mass made him famous. He again tried dramatic composition, but only one operetta met with success. In 1735, he was in Loreto, and wrote several operas, one with a libretto by Metastasio, but all were received with indifference. In the same year he began a beautiful *Stabat Mater*, which he barely lived to finish, for he became a victim of consumption, retired to Pozzuoli, and died at the age of twenty-six. After his death his genius was recognized, and his operas were performed to enthusiastic audiences. *La Serva Padrona* (1733) was of importance in the evolution of comic opera.

No. 84, Frame 6.

RICHTER, FRANÇOIS XAVIER, born, Holleschau, Moravia, 1709; died, 1789. From 1747 until his death he was Director of Music at Strassburg cathedral. He composed some excellent church music, besides many symphonies, string-quartets and trios, and left in manuscript a work on harmony and composition, which was translated into French by Kalkbrenner in 1804.

No. 85, Frame 6.

ARNE, THOMAS AUGUSTIN, born, London, 1710; died there, 1778. He was one of England's foremost composers, and his life is an almost unbroken record of success. He composed many operas, and was author of some of the best known English songs. "Rule Britannia" first appeared in one of his operas. The University of Oxford conferred upon him the degree of Doctor of Music in 1759. He was buried at St. Paul's, Covent Garden.

No. 86, Frame 6.

CORRETTE, MICHEL, born at Saint-Germain (date uncertain). In 1758, he was organist of the Jesuit College in Paris, and in 1780 was appointed organist to the Duke of Angoulême. He wrote several books on musical theory, etc., and gave concerts at which he both sang and played. He conducted a school for music, but it was not successful.

No. 87, Frame 6.

HERRANDO, DOMINUS JOSEPHUS. He was a violinist and a pupil of Corelli. In 1756, he published in Madrid a *Methode* for the violin. This portrait is dated 1756.

No. 88, Frame 6.

BACH, WILHELM FRIEDEMANN, born, Weimar, 1710; died, Berlin, 1784. He was eldest son of the great Johann Sebastian Bach, was carefully trained by his father, and had unusual musical talent. He was a student at the Thomas-schule and the University of Leipsic, and in 1733 became organist of the church of St. Sophia at Dresden. In 1747 he was appointed director of music and organist in St. Mary's at Halle. He held this position until 1767, when his manner of living became such that he was obliged to resign. It was thought that he would become as famous as his father, but his career was spoiled by dissipation, and he died in misery and want.

No. 89, Frame 7.

MONDONVILLE, JEAN JOSEPH CASSANEA DE, violinist and composer, born, Narbonne, 1711; died, Belleville, near Paris, 1773. He first came into prominence in 1737, when he played at the *Concert Spirituel* in Paris. In 1744 he was appointed Chapel Master for King Louis XV, brought out three operas with success, and from 1755 to 1762 was director of the *Concerts Spirituels*. Several of his oratorios were produced at these concerts. His later operas were not well received, and none of his works are now remembered. In fact, he owed his temporary success to royal patronage, for the king brought him into prominence as champion of the French school of opera, in opposition to the Italian, which was favored by the queen.

No. 90, Frame 7.

SALIMBENI, FELICE, a soprano opera-singer, born, Milan, about 1712; died, Laibach, 1751. He studied with Porpora, and made his début in Italy. He sang at the court chapel in Vienna from 1733 to 1737, and then returned to Italy. From 1743 to 1750 he sang in the Italian opera in Berlin.

No. 91, Frame 7.

STANLEY, CHARLES JOHN, born, London, 1713; died there, 1786. He is usually known as the blind organist, having lost his sight by accident when but two years old. He was appointed organist of All Hallows church in 1724, and in 1726, organist of St. Andrews. He received the degree of Musical Bachelor at Oxford, 1729, and became one of

the organists of Temple Church in 1734. He was a friend of Händel, and after the latter's death was associated with J. C. Smith in conducting the oratorio concerts which Händel originated. In 1779 he became director of the King's orchestra. He composed several oratorios, many cantatas, songs, etc.
No. 92, Frame 7.

ROLLE, JOHANN HEINRICH, born, Quedlinburg, 1718; died, Magdeburg, 1785. He was for several years a musician in the court chapel of Frederick the Great. In 1746, he became organist of St. John's, Magdeburg, and later town musician of Magdeburg in place of his father, who had held that position for many years. He composed a great quantity of church music, and several of his oratorios were sung each year in Berlin for a long time, but his works are now almost forgotten.
No. 93, Frame 7.

GLUCK, CHRISTOPH WILLIBALD, RITTER VON, one of the most eminent of the world's dramatic composers, born, Weidenwang, near Neumarkt, Bavaria, 1714; died, Vienna, 1787. He was son of the keeper of the forests of Prince Lobkowitz, and began to study music at the Jesuit college at Komotau, to which he was sent from 1726 to 1732. He also sang in the choir of the church of St. Ignaz, and when eighteen years old went to Prague to continue his musical studies. In 1736 he studied in Vienna, and from 1738 to 1745 in Milan, where he produced several successful operas, so that he was invited to London to compose for the Haymarket theatre. Returning to Vienna, he devoted himself to further study, produced a festival cantata at Copenhagen in 1749, and in 1750 visited Italy, where he wrote several popular operas. From 1754 to 1764, he was Director of the Court Opera at Vienna, and during those years many of his works were brought out with brilliant success. He was for a time singing master to Queen Marie Antoinette, and through her influence his operas were brought out in Paris. His views regarding operatic music were in advance of his day, aroused much criticism, and Paris was for a time divided into two bitter factions, the followers of Gluck, representing the new musical thought, and of Piccini, representing the old. Gluck was undoubtedly the greater, and now takes his place in the front rank among composers. In 1780 he retired to Vienna. He has been called the "Michael Angelo of Music."

Nos. 94-96, Frame 7.

BACH, KARL PHILIPP EMANUEL, born, Weimar, 1714; died, Hamburg, 1788. He was the third son of Johann Sebastian Bach, from whom he received a careful musical education. He attended the Thomas-schule and the University of Leipsic, and studied law at the University of Frankfort-on-the-Oder. His love of music drew him from the profession of law, however, and while at Frankfort he conducted a singing society, and also became known as a composer. In 1737 he went to Berlin, and in 1746 was appointed chamber musician and cembalist at the court of Frederick the Great. The outbreak of the Seven Years' War in 1757, obliged him to give up this position, and he became director of music in one of the churches of Hamburg. In 1767 he took a similar position in the principal church of Hamburg, and remained there until his death. He composed much clavier music and was one of the best players of that instrument in his time.

No. 97, Frame 7.

DUPAR, ELISABETH (called "La Francesina"), was a French singer who sang for several years in Italy. She was in London in 1736, sang for two years in one of Händel's operas, and afterward in other operas in London.

No. 98, Frame 7.

RAAFF, ANTON, born, Holzem, near Bonn, 1714; died, Munich, 1797. He was a noted tenor opera-singer, who sang in Italy, Germany, Austria and Spain between 1738 and 1770. In 1770 he became a singer at the court of the Elector of Bavaria. Mozart was much attached to him, created a rôle for him in one of his operas, and in 1778 they went to Paris together. Soon after 1779, he left the stage and taught singing in Munich.

No. 99, Frame 7.

ALCOCK, JOHN, born, London, 1715; died, Lichfield, England, 1806. He was taught by John Stanley, the blind organist, was appointed organist of St. Andrew's church, Plymouth, in 1738, and in 1742 took a similar position at St. Lawrence's church, Reading. Seven years later he became organist, master of the choristers and lay vicar of Lichfield cathedral. Oxford University conferred upon him the degree of Bachelor of Music in 1755, and that of Doctor of Music in 1761. He composed many anthems, glees, songs, etc.

No. 100, Frame 7.

GIARDINI, FELICE DE, violinist and opera composer; born, Turin, 1716; died, Moscow, 1796. As a boy he sang in the choir of the Milan cathedral, had good instruction in singing, composition, violin and harpsichord playing, both in Milan and Turin, and became a member of the opera orchestra, first at Rome and then at Naples. From thence he went on a tour through Germany, and in 1744 played at a concert in London with great success. In 1748-49 he was in Paris, winning great popularity by his violin playing, and in 1750 returned to London and made that city his home for many years. He was at several different times in charge of the Italian Opera, and was well known as a teacher and concert player. From 1784 to 1790 he lived in Italy, and then returned to London, where he tried to start a theatre for comic operas. In this he was unsuccessful, and went with his troupe to Russia, where he died. He wrote five operas and much chamber music.

No. 101, Frame 7.

MOZART, JOHANN GEORG LEOPOLD, born, Augsburg, 1719; died, Salzburg, 1787. He was father of the great composer, W. A. Mozart, and himself a musician of note. Being an excellent violinist, he became a member of Archbishop Leopold's orchestra in 1743, later was appointed composer for the archbishop, and in 1762 deputy *Kapellmeister*. His compositions were principally sacred and instrumental music, but he also wrote oratorios and operas. His chief work was a valuable instruction book for the violin, of which many editions were published.

No. 102, Frame 8.

NARDINI, PIETRO, born, Fibiana, Tuscany, 1722; died, Florence, Italy, 1793. He was an eminent violinist, and a pupil of Tartini at Padua. For fifteen years he was solo-violinist at the ducal court at Stuttgart. In 1767 he returned to Italy to be with his old teacher during his last years, and in 1770 he became director of music at the court of Tuscany. His playing was very highly praised by Leopold Mozart and the poet Schubart, and his numerous graceful violin compositions show him to have been a thorough musician.

No. 103, Frame 8.

BENDA, GEORG, born, Alt-Benatky, Bohemia, 1721; died, Köstritz, Germany, 1795. He was a skilful musician, and his favorite instruments were the clavier and oboe. From 1742 to 1748 he was chamber musician at Berlin, and then *Kapell-*

meister for the Duke of Gotha. In 1774 he wrote the first example of the melodrama ever produced, and he is entitled to be known as the inventor of that form of dramatic composition. It was very successful, and he wrote others, went to Vienna and Paris to see his works produced, and finally retired to Köstritz, where he died. No. 104, Frame 8.

ABEL, CARL FRIEDRICH, composer, conductor, and famous player of the viola da gamba; born, Cöthen, Germany, 1725; died, London, 1787. He studied with Sebastian Bach at Leipsic, and after leaving that city was a member of the court band at Dresden for ten years. In 1759 he went to London, conducted concerts for many years with his friend John Christian Bach, and in 1765 was appointed chamber-musician to Queen Charlotte. He composed the music of two operas, besides many symphonies, overtures, etc.

No. 105, Frame 8.

PHILIDOR, FRANÇOIS ANDRÉ DANICAN, dramatic composer; born, Dreux, France, 1726; died, London, 1795. He was a pupil of André Campra, and between 1756 and 1788 produced about twenty-four very successful comic operas, most of them being brought out in Paris. He was also deeply interested in chess, wrote a book on that game, often went to London to play, and received a pension from the London chess club. Besides his operas he composed sacred music, songs, etc.

No. 106, Frame 8.

GAVINIES, PIERRE, eminent violinist; born, Bordeaux, 1726; died, Paris, 1800. He was chiefly self-taught, forming his style after the great Italian violinists. He made his début at the Concert Spirituel in 1741 at Paris, and soon attained great popularity among fashionable people in that city. In 1773 he became director of the Concerts Spirituels, and professor of the violin at the Conservatoire upon its formation in 1795. He had many pupils who became famous, and was considered the foremost violinist of his time. He wrote many compositions for the violin. No. 107, Frame 8.

BURNEY, CHARLES, born, Shrewsbury, England, 1726; died, Chelsea, 1814. He studied with Baker, organist of Chester cathedral, afterward with his brother, organist of St. Mary's, Shrewsbury, and then was a pupil of Dr. Arne in London for three years. In 1749 he became organist of

a London church, gained reputation as a concert player, and composed three dramas for Drury Lane Theatre. From 1751 to 1760 he was organist of Lynn-Regis, Norfolk, and while there planned and began the history of music for which he is most famous. In 1760 he returned to London. In 1769 Oxford University conferred upon him the degrees of Bachelor and Doctor of Music. He had continued to collect material for his musical history, and in 1770 left London for travel in France and Italy to continue his work along the same line. He was elected a Fellow of the Royal Society in 1773. In 1776 the first volume of his History of Music was published, and the other three volumes appeared at irregular intervals, the last in 1789. He wrote several other valuable musical works, also many violin concertos, sonatas for piano-forte and violin, flute duets, etc. No. 108, Frame 8.

ALLOU, MADAME.* She was the wife of a famous lawyer in Paris, and evidently a player of the harpsichord. The portrait is by Bonnart, who flourished during the reign of Louis XIV, so Madame Allou must have lived in the 17th century. No. 109, Frame 8.

GOW, NIEL, born, Strathbraan, Perthshire, Scotland, 1727; died, Inver, near Dunkeld, 1807. He was a violinist, and became famous for his performance of Scotch airs. He was chiefly self-taught, but had some instruction from John Cameron, a retainer of Sir George Stewart of Grandtully. He published several collections of reels, and other Scotch melodies, principally of his own composition. No. 110, Frame 8.

NOVERRE, JEAN GEORGES, born, Paris, 1727; died, St. Germain, 1810. He was a celebrated dancing-master, and a composer of ballets. He received dancing lessons from Dupré, and made a successful début before the court at Fontainebleau in 1743. Afterward he was in Berlin, and in 1747 returned to Paris, where he produced some popular ballets at the Opéra Comique. From 1755 to 1757 he was in London, and then ballet-master at a theatre in Lyons, where in 1760 he published the first edition of his well-known work on the dance. Soon after he was invited to Vienna as dancing-master to the Imperial family and director of fêtes at the court.

* The lady's identity was known only by pencil writing on the margin of the portrait.

From 1775 until the outbreak of the Revolution he was chief master of ballets at the Académie in Paris, and some of his best music was written at this time. The Revolution left him almost destitute, but he bore his reverses of fortune with great courage.

No. III, Frame 8.

PICCINI, NICOLA, born, Bari, near Naples, 1728; died, Passy, near Paris, 1800. For many years he was the foremost Italian opera composer of his time. After studying music at the Conservatorio in Naples from 1742 to 1754 he brought out several pleasing operas, and one produced at Rome in 1760 became popular throughout Europe. He went to Paris in 1776, studied the French language, and brought out his first French opera in 1778. At this time Gluck, with his progressive ideas, had introduced many reforms in dramatic composition, and those who clung to the old methods took Piccini as their leader, dividing musical Paris into two bitterly opposed factions, the "Gluckists" and the "Piccinists." Piccini took no part in the controversy, but esteemed Gluck highly for his great abilities. His first French opera was very successful, and he wrote others, some of which were popular and others failures. In 1778 he was made director of a troupe of Italian singers who gave performances on alternate nights at the Opera, and in this way could bring out some of his best works in his own language. In 1784 he was appointed director of the new "École royale de musique et de déclamation." Soon after, rival composers began to share his popularity, and in 1789 the Revolution robbed him of his positions. He retired to Naples and wrote some operas and an oratorio, but became involved in political difficulties and was reduced to great poverty. In 1798 he was able to return to Paris, where he was kindly received and granted a small pension by the government. This was paid irregularly, however, and although a position was made for him at the Conservatoire, his anxieties affected his health, he was stricken with paralysis, and died.

No. III, Frame 8.

HILLER, JOHANN ADAM, composer, teacher and conductor; born, Wendisch-Ossig, Prussia, 1728; died, Leipsic, 1804. He was a chorister in the principal church of Görlitz, a student in the Görlitz Gymnasium, from thence went to Dresden to study music, and in 1751 entered the University of Leipsic. In 1763 he organized subscription concerts in Leipsic which developed into the famous Gewandhaus con-

certs. He founded a school for singing in 1771, and composed a series of *Singspiele*, or operettas, which remained popular for many years. From 1786 to 1801 he was musical director of the Thomas-schule at Leipsic. Besides the series of operettas already mentioned, he composed sacred and other music, and wrote two instruction books for singing, and one for the violin.

No. 113, Frame 8.

MONSIGNY, PIERRE ALEXANDRE, dramatic composer; born, Fauquembergue, near St. Omer, 1729; died, Paris, 1817. Owing to the death of his father, he was obliged to assume the support of his family, and went to Paris in 1749 to take a clerkship. Soon after, he became steward of the household of the Duke of Orleans, and had an opportunity for musical study. He took lessons in harmony of Gianotti, and wrote a clever opera which was successfully produced in 1759. During the following years he composed about twelve operas, his greatest success being the last, brought out in 1777. The Revolution almost ruined him financially, but he was pensioned by the Opéra Comique in 1798, and from 1800 to 1802 was Inspector of Instruction at the Conservatoire. In 1813 he was made a member of the Institut, and in 1816 of the Legion of Honor.

No. 114, Frame 8.

RODOLPHE, JEAN JOSEPH, born, Strassburg, 1730; died, Paris, 1812. He was a player of the horn and violin, entered the service of the Duke of Parma, in Italy, in 1754, and that of the Duke of Würtemberg at Stuttgart in 1760. In 1763 he went to Paris as a member of the orchestra of the Prince de Conti, joined the orchestra of the Royal Academy for Music in 1765, and in 1784 was professor of composition at the "École royale de chant" (later the Conservatoire). He introduced new effects on the horn into the music of the orchestra with great success, and his compositions had some popularity. He wrote three operas, several concertos, etc., and published two instruction books in 1799.

No. 115, Frame 8.

GAUZARGUES, CHARLES, born, Tarascon, Provence; died, Paris, 1799. In 1756 he went to Paris, studied harmony with Rameau, and two years later was appointed Director of Music for Louis XV, holding that position until 1775, when he retired. He composed much orchestral music, and published a book entitled "Traité de l'harmonie à la portée de tout le monde."

No. 116, Frame 8.

LA RUETTE, JEAN LOUIS, actor and composer; born, Toulouse, 1731; died there, 1792. He made his début at the Opéra Comique in Paris in 1752, and for twenty-seven years delighted the Parisian public by his powers of mimicry. He composed many operettas, which were popular when produced but are now forgotten.

No. 117, Frame 9.

CANNABICH, CHRISTIAN, violinist, composer, and orchestral conductor; born, Mannheim, 1731; died, Frankfort, 1798. He studied in Germany and Italy, and in 1765 was appointed leader of the Electoral orchestra at Mannheim, becoming its conductor ten years later. When the Elector's court was removed to Munich in 1778, Cannabich still retained his position. He composed much popular music, including operas, symphonies, violin concertos, etc., was famous as a conductor, and made his orchestra celebrated.

No. 118, Frame 9.

BEAUMARCHAIS, PIERRE AUGUSTIN CARON DE, born, Paris, 1732; died there, 1799. He was a poet and dramatist, and from his works the libretti of Mozart's *Le Mariage de Figaro* and Rossini's *Le Barbier de Séville* were taken. He was also an accomplished musician.

No. 119, Frame 9.

HAYDN, FRANZ JOSEPH, one of the great masters of music; born, Rohrau, Austria, 1732; died, Vienna, 1809. He was the son of a wheelwright, who was also sexton and organist of the village church, and his musical talent received early encouragement. He was sent to Hainburg at the age of six, chiefly for the study of music, and soon after became a chorister at St. Stephen's in Vienna. Here he received but little instruction, and in 1745 he was dismissed from the school. Thrown upon his own resources, he obtained assistance from friends and soon had a few pupils. He gave much time to composition, and practised diligently upon an old clavier in the attic room where he lived. He made some influential friends, among them being Emanuel Bach, Porpora, and Metastasio, who gave him instruction and help, and in 1752 he produced a light opera in Vienna. His first quartet was written in 1755, and in 1759 he became musical director and composer for Count Ferdinand Maximilian Morzin at his country seat near Pilsen. It was here that he wrote his first symphony. In 1760 he married, and in 1761 the count dis-

missed his orchestra, but Haydn received an appointment as second *Kapellmeister* to the Prince Esterhazy at Eisenstadt, and in 1766 became his head *Kapellmeister*. In 1790 he went to London, was received with great honor, and given the degree of Doctor of Music by Oxford University. His symphonies written at this time are considered his greatest orchestral compositions. In 1792 he returned to Vienna, but was again in London in 1794, and gained not only new honors but a competence sufficient for the remainder of his life. Returning to Vienna, he wrote during the following years some of his greatest works. His oratorio "The Creation" belongs to this period, also "The Seasons" and the Austrian national anthem. He composed 125 symphonies, and many other orchestral works, besides about seven operas, etc. He has been called "The Father of Symphony."

Nos. 120 to 125, Frame 9.

CAILLOT, JOSEPH, born, Paris, 1732; died there, 1816. He was a famous actor and singer at the Comédie-Italienne in Paris.

No. 126, Frame 9.

GOSSEC, FRANÇOIS JOSEPH, born, Vergnies, Belgium, 1733 (some prefer 1734); died, Passy, near Paris, 1829. He was a famous composer, and the originator (in France) of the orchestral symphony. His musical training began in Antwerp cathedral, where he was a chorister from 1740 to 1748. In 1751 he went to Paris and made the acquaintance of Rameau, through whose influence he became leader of the private orchestra of a high public official. In 1754 his first symphonies were published, and were not at once appreciated, but his string quartets (1759) were well received. In 1762 he was appointed conductor of the Prince de Condé's orchestra, who gave him cordial encouragement, and the young composer's first opera was produced in 1764. Many others followed, and he soon held a high position among French composers. His sacred music also made a great impression, and he introduced new and striking effects. He founded the "Concerts des Amateurs" in 1770, and from 1773 to 1777 conducted the Concerts Spirituels. In 1784 he organized the École royale de chant out of which grew the Conservatoire and later he became one of the inspectors of the Conservatoire. During the French Revolution he conducted the band of the National Guard, and composed much patriotic music.

He was a member of the Institut from its foundation in 1795, and received the cross of the Legion of Honor in 1812. He was a man of great perseverance and energy rather than genius.

Nos. 127 and 128, Frame 9.

BACH, JOHANN CHRISTIAN (known as the Milan or English Bach); born, Leipsic, 1735; died, London, 1782. He was the eleventh son of Johann Sebastian Bach. When fourteen years old he went to live with his brother Emanuel in Berlin, and studied pianoforte playing and composition. From thence he went to Milan, and in 1754 became organist of the cathedral in that city. Five years later he went to London as a concert director. His first opera was brought out very successfully in 1763. He composed several operas, and some sacred music.

No. 129, Frame 10.

MONET, —. He was a director of comic opera in the 18th century, probably in France.

No. 130, Frame 10.

SACCHINI, ANTONIO MARIA GASPARO, noted Italian opera composer; born, Pozzuoli, near Naples, 1734; died, Paris, 1786. His first popular opera was produced at Rome in 1762, and for several years he was a close rival of Piccini. From 1769 to 1771 he was in Venice as director of a school of music, and then went to England, where his operas gained a high reputation. He made many enemies, however, lived recklessly, and in 1782 was obliged to leave the country on account of debts. He settled in Paris, and his works became very popular in that city, but he became involved in jealousies and rivalries, just as in England. A keen disappointment in connection with the production of his masterpiece (which Queen Marie Antoinette had promised to have performed before the court at Fontainebleau) brought on an illness which caused his death. This opera was produced in 1787, two years after it was written, and held the stage for over forty years.

No. 131, Frame 10.

HAYDN, JOHANN MICHAEL, born, Rohrau, Austria, 1737; died, Salzburg, 1806. He was an organist and composer, and a brother of Franz Joseph Haydn. He took the place of his brother as chorister at St. Stephen's, Vienna, in 1745, remained there until 1755, and became assistant organist. In 1757 he was appointed musical director at Grosswardein, in 1762 concert master and director at Salzburg, and organist

of Salzburg cathedral and St. Peter's church in 1777. He was much attached to Salzburg, and refused several excellent offers in order to remain there. He was well known as a teacher and composer. Most of his compositions were sacred in character, although his works also include an opera, marches, songs, etc.

No. 132, Frame 10.

PERIGNON, H. J. He was first violinist at the Royal Academy of Music in Paris in 1800, and a composer of violin music.

No. 133, Frame 10.

HUET, P. He was director of music for the King (Louis XVI) of France in 1789.

No. 134, Frame 10.

FRANCOEUR, LOUIS JOSEPH, violinist and opera composer; born, Paris, 1738; died there, 1804. From 1746 to 1752 he was a page in the King's band, and then became a member of the Opéra orchestra. In 1764 he was appointed assistant conductor of the orchestra, and in 1767 conductor, and later Manager of the Opéra. He wrote several operas, some sacred music, and a work on orchestral playing.

No. 135, Frame 10.

LANCEZ, —, a musician of the 18th century who is described under his portrait as "Professor of the violin." He was first violinist at the Grand Opéra in Paris in 1788.

No. 136, Frame 10.

LEGROS, JOSEPH, born, Monampteuil, France, 1739; died, La Rochelle, 1793. He was an opera singer with an excellent tenor voice, and sang at the Opéra in Paris from 1764 to 1783, when he retired with a pension. From 1777 to 1791 he was director of the Concerts Spirituels.

No. 137, Frame 10.

RUST, FRIEDRICH WILHELM, born, Wörlitz, Germany, 1739; died, Dessau, 1796. He studied the organ, clavier and composition with W. F. Bach and Emanuel Bach, and the violin with eminent masters in both Germany and Italy. He settled in Dessau in 1766, devoted himself to music, and was active in establishing a new theatre there in 1774, of which he became director. He composed several operas and stage pieces, besides sacred music, violin concertos, etc.

No. 138, Frame 10.

WILLOUGHBY, BERTIE, 4th Earl of Abingdon, born, 1740; died, 1799. He was a prominent English statesman of liberal political tendencies, and is mentioned as having been a delightful companion in private life. From the portrait it is evident that he was a musician, as he is playing on an archlute. No. 139, Frame 10.

ARNOLD, SAMUEL, born, London, 1740; died there, 1802. He was a pupil of Bernard Gates and Dr. Nares, and at the age of twenty-two was engaged as composer for Covent Garden Theatre, where, in 1765, he brought out his first opera with success. He wrote forty-three operas, and other works for the stage, and also composed much sacred music. In 1783 he became organist of the Chapel Royal, and in 1793 of Westminster Abbey. The University of Oxford conferred upon him the degree of Doctor of Music in 1773. He was buried in Westminster Abbey. No. 140, Frame 10.

BOCCHERINI, LUIGI, born, Lucca, Italy, 1743; died, Madrid, Spain, 1805. He studied music with the Abbé Vannecci, and in Rome, and was soon famous as a musician and composer. He went on a musical tour through France, reached Paris in 1768, and his compositions became very popular in that city. In 1769 he went to Madrid, became composer and virtuoso to the brother of the King of Spain, and later to the King. From 1787 to 1797 he was chamber-composer to Friedrich Wilhelm II, King of Prussia, with the condition that he should compose only for his patron. Upon the king's death, therefore, he found himself comparatively unknown, and from this time, except for a short period when he was under the patronage of Lucien Bonaparte in Madrid, he suffered from poverty and neglect. He was a very gifted and industrious composer, and the list of his works is a long one. He is often classed with Haydn as regards chamber music. No. 141, Frame 10.

LIROU, JEAN FRANÇOIS ESPIC, Chevalier de, born, Paris, 1740; died there, 1806. He was an officer of the king's Mousquetaires, and composed a popular march, called "Marche des Mousquetaires," which was played at the head of the corps until the Revolution. He also wrote the libretti for several operas, and a work on harmony which contained some new and progressive theories. No. 142, Frame 11.

RICHER, LOUIS AUGUSTIN, born, Versailles, 1740; died, 1819. At the age of eight he was a page in the king's band, and in 1756 sang at the Concert Spirituel, winning great applause. Later he was music-master to the Dukes of Chartres and Bourbon, and in 1779 was appointed master of music in the king's household. He was also a professor of singing at the Paris Conservatoire. No. 143, Frame II.

ANDRÉ, JOHANN, born, Offenbach, 1741; died there, 1799. He was head of the celebrated musical family of that name, and founded a successful music publishing house in 1774. He was also an excellent pianist, and composed several operas. Among his works, also, was the score for an operetta by Goethe. From 1777 to 1784 he was in charge of the music at a theatre in Berlin, after which he returned to Offenbach, and devoted himself to the publishing business.

No. 144, Frame II.

LE JEUNE, J. A. He was a Parisian composer who published a work entitled "Recueil de Romances et Chansons" in 1792.

No. 145, Frame II.

NAUMANN, JOHANN GOTTLIEB, noted composer; born, Blasewitz, Germany, 1741; died, Dresden, 1801. He was a pupil of Tartini at Padua, studied dramatic music in Naples for six months, and then went to Bologna to study with Padre Martini. His first opera was brought out in Venice, and in 1763 he returned to Germany to become court composer of sacred music at Dresden. Returning to Italy he produced several more successful operas, and in 1776 was appointed *Kapellmeister* at Dresden. His last opera was brought out at Dresden in 1801. Although he stood high in his day as a composer, his works have not the mark of genius, and he was very conservative about recognizing the genius of some of his contemporaries.

No. 146, Frame II.

GRÉTRY, ANDRÉ ERNESTE MODESTE, famous opera composer; born, Liège, France, 1741; died, Montmorency, near Paris, 1813. He became a good reader of music under the instruction of a musician named Leclerc, and studied harmony with the organist Renekin. He never formed the habit of application, however, and wished to compose rather than study the scientific foundations of music. In 1759 he went

to Rome for study, and remained there until 1767; produced one successful operetta, and then decided that French comic opera was his vocation. He started for Paris, remaining for one year in Geneva on the way (where he hoped to induce Voltaire to write a libretto for him). Arriving at the French capital he brought out a clever operetta in 1768. This was followed by an opera, and his next effort was so charming and sprightly in its humor, that it won him place with the Parisian public. About fifty operas followed, some successful, and others less popular. He received many honors, and won many powerful friends. Napoleon made him a Chevalier of the Legion of Honor, and granted him a pension. Besides his operas, he wrote several books on music, which were not of much value, but his *Mémoires* are of interest. In some respects he may be considered a forerunner of Wagner.

Nos. 147-150, Frame II.

LUCCHESI, TERESA BANDETTINI, born, Lucca, Italy, 1763; died, 1837. She was a noted singer and actress.

No. 151, Frame II.

MARTINI, JEAN PAUL EGIDE, born, Freistadt, Germany, 1741; died, Paris, 1816. His real name was Schwartzendorf, but he changed it about 1760, when he was in Nancy, because the German name was so difficult of pronunciation in France. He was known as the German Martini, and all his compositions were published under his adopted name. In 1764 he went to Paris, won a prize for a military march, and was appointed an officer in a regiment of Hussars. He wrote more military music, and in 1771 produced a very successful opera. After this he left the army, was appointed musical director for the Prince of Condé, and then to the Comte d'Artois. Later he became superintendent of the King's music, and conductor at the Théâtre de Monsieur, but fled to Lyons at the beginning of the Revolution. He produced some operas in that city, but when convinced that it was safe to live in Paris, returned as an instructor at the Conservatoire. After the Restoration he again became superintendent of the King's music. He wrote twelve operas and much church music, besides military music, etc.

No. 152, Frame II.

CATLEY, ANN, born, London, 1745; died near Brentford, England, 1789. She was a singer and actress, and her

principal engagements were at Vauxhall Gardens, Marylebone Gardens, and Covent Garden Theatre. She was considered beautiful and charming, and remained on the stage until 1784.

No. 153, Frame 11.

ST. GEORGES, —, Chevalier de, born, Guadeloupe, 1745; died, Paris, 1799. He was a violinist, and a pupil of Leclair. He composed many concertos, etc., for the violin.

No. 154, Frame 12.

DIBDIN, CHARLES, born, Southampton, England, 1745; died, London, 1814. He was sent to Winchester College to study for the church, but his only interest was in music, and he joined the choristers both in the cathedral and in college. When fifteen years old he went to London, and shortly after became an actor and singer at the Covent Garden Theatre. He soon began to write for the stage, and in 1763 his first opera was brought out in London. He became popular as an actor, gained fame by his operas (many of which were produced between 1767 and 1775), and in 1776 was engaged as composer at Covent Garden Theatre. He organized the Royal Circus, was manager of several other theatres at different times, and originated a series of successful song entertainments, in which he took the chief part, being both narrator and accompanist. In 1802 the government granted him a pension. In 1805 he sold his theatre, the "Sans Souci," and retired from public life. He wrote a History of the Stage in five volumes, and his Professional Life, besides many operas, several books on musical subjects, and a few novels. Many of his songs were sea songs, and attained great popularity.

Nos. 155 and 156, Frame 12.

SEJAN, NICOLAS, noted organist; born, Paris, 1745; died there, 1819. In 1760 he was organist of St. André des Arts, in 1772 of Notre Dame, in 1783 of St. Sulpice, and in 1789 of the Chapel Royal. He also taught in the École royale de chant. During the Revolution he lost his positions, but afterward obtained other appointments, and in 1814 again became organist of the royal chapel. He composed violin, piano-forte, and organ music.

No. 157, Frame 12.

GERVAIS, PIERRE NOËL, violinist; born, Mannheim, 1746; died, Bordeaux, 1805. He played at the Concert Spirituel at Paris in 1785, with success, and in 1791 was at

Bordeaux, as first violinist in the theatre of that city. He went to Paris again in 1801, hoping to receive the appointment of professor of violin-playing at the Conservatoire after the death of Gaviniès, but was unsuccessful, and returned to Bordeaux.

No. 158, Frame 12.

HOOK, JAMES, organist and composer; born, Norwich, England, 1746; died, Boulogne, 1827. About 1765 he published a collection of songs, and from 1769 to 1773 was organist and composer at Marylebone Gardens. From 1774 to 1820 he held a similar position at Vauxhall Gardens. He wrote over 2,000 songs, catches, glees, etc., and was an excellent organist.

No. 159, Frame 12.

HÄSSLER (HÄSLER), JOHANN WILHELM, pianist and organist; born, Erfurt, 1747; died, Moscow, 1822. He studied with his uncle Kittel (who had been a pupil of Johann Sebastian Bach), and when only fourteen was organist of a church in Erfurt. In 1780 he gave concerts at Erfurt, and founded a music business. Later he went to England, and then to Russia, where in 1792 he was appointed Imperial chapel-master at St. Petersburg. From 1794 until his death he was in Moscow, highly esteemed as a teacher. He composed for both the pianoforte and organ.

No. 160, Frame 12.

RITTER, GEORG WENZEL, born, Mannheim, 1748; died, Berlin, 1808. He was a player of the bassoon. He was in the service of the Elector Palatine, later a musician of the Electoral chapel at Munich, and finally a member of the court orchestra of King Friedrich Wilhelm II at Berlin. He published several compositions for the bassoon.

No. 161, Frame 12.

VOGLER, GEORG JOSEPH (known as "Abbé Vogler"), noted organist, composer and teacher; born, Würzburg, 1749; died, Darmstadt, 1814. While attending the Jesuit college in his native town, he gained much reputation as an organist, and though he left Würzburg in 1769 to study law in Bamberg, he continued to devote some time to music. In 1771 he produced a successful ballet for the court theatre at Mannheim, which led the Elector to send him to Bologna for study. He was a pupil of Martini for a short time, but in 1773 went to Rome and was ordained a priest. From thence he returned

to Mannheim, started a school for music, and was appointed court chaplain and assistant *Kapellmeister*. During the next twenty years he travelled extensively, was appointed musical director at the court of Munich in 1783, held a similar appointment under the king of Sweden in 1786, and opened a music school at Stockholm. Having invented simpler methods for constructing the organ, he went to various cities and towns, executing orders for reconstructing old organs, and giving organ recitals. In 1807 he brought his years of wandering to a close, upon the invitation of the Duke of Darmstadt, who gave him a house, and showed him many favors. He founded another school of music in Darmstadt, and with the exception of a few concert tours, remained there until he died. He composed operas, and some church music, but will chiefly be remembered as a teacher. He had several famous pupils, among them Meyerbeer and von Weber. A very original thinker, he advanced many new musical theories and methods.

No. 162, Frame 12.

GUERILLOT, HENRI, violinist and composer; born, Bordeaux, 1749; died, Paris, 1805. About 1776 he was at Lyons as first violinist in the theatre, and in 1782 published his first concerto for the violin. Two years later he went to Paris, and in 1785 made his début at the Concert Spirituel, playing with brilliant success one of his own compositions. From 1784 to 1805 he was first violinist at the Grand Opéra.

No. 163, Frame 12.

KOCH, HEINRICH CHRISTOPH, violinist and theorist; born, Rudolstadt, Germany, 1749; died there, 1816. After studying the violin with Goepfert at Weimar, he became violinist in the court orchestra at Rudolstadt and afterward chamber musician to the Prince. He had a decided taste for mathematics, and wrote several valuable books on musical theory.

No. 164, Frame 12.

DUPORT, JEAN LOUIS, born, Paris, 1749; died there, 1819. He was a famous violoncellist, and first played in public in 1768. At the outbreak of the Revolution he went to Berlin, joined the king's band and became a well-known musician in that city. He returned to Paris in 1806, and soon after was appointed 'cellist to the ex-king of Spain, Charles IV, at Marseilles. He returned to Paris again in 1812, en-

tered the private band of Empress Marie Louise, later became a member of the Emperor's band, and was soon made a professor at the Conservatoire. He wrote much music for the violoncello, and a text-book for that instrument.

No. 165, Frame 12.

MARA, GERTRUDE ELISABETH (*née* Schmaehling), born, Cassel, Germany, 1749; died, Reval, 1833. She was the daughter of a poor musician, and was crippled in childhood. She was able, however, to study singing with Paradisi in London and Hiller at Leipsic, and after making her *début* was considered the greatest singer that Germany had produced. In 1771 she was engaged at the Court Opera in Berlin, in 1780 went to Vienna, and from 1784 to 1802 was in London, singing principally at concerts, with great success. She made several European tours, and lived for a time in Moscow. A large fortune was the result of her popularity, but this was lost by extravagance and misfortune, and during the latter part of her life she was obliged to support herself by teaching. At last, with voice entirely gone, she died in want. She was married to the 'cellist Mara in 1773, but it was an unhappy marriage, and she was separated from him in 1799.

Nos. 166 and 167, Frame 12.

WOLDEMAR, MICHEL, an excellent violinist; born, Orleans, 1750; died, Clermont-Ferrand, 1816. He studied with Lolli, and afterward was orchestral conductor for a travelling theatrical troupe. He published many compositions for the violin.

No. 168, Frame 12.

DAVID, JACOPO (or Giacomo), celebrated tenor singer; born, Presezzo, Italy, 1750; died, Bergamo, 1830. He sang in Italian cities, and also in London and Paris, until about 1796, when he became chamber musician to the Duke of Parma. In 1812 he went to Bergamo, and was a singer at the church of Sainte-Marie-Majeure.

No. 169, Frame 12.

ÉRARD, SEBASTIEN, born, Strassburg, 1752; died at his château near Paris, 1831. He was a famous maker of musical instruments. Having learned the trade of cabinet-maker from his father, he went to Paris, and entered the service of a manufacturer of harpsichords. In 1776 he constructed a mechanical harpsichord which received some attention, and the Duchess of Villeroi became so interested in his work that

she arranged a workshop for him in her own château. There, in 1777, he constructed the first pianoforte made in France. He established himself with his brother as a pianoforte maker in Paris, and remained there until the Revolution obliged him to leave the city. Going to London he continued his business until 1796, when he returned to Paris. In 1809 he invented a repetition action for a grand piano, for which he became famous, and he also invented a harp action.

No. 170, Frame 12.

CLEMENTI, MUZIO, born, Rome, 1752; died, Evesham, England, 1832. He composed a mass when but fourteen years old, and soon after received an appointment as an organist in Rome. In 1766 an English gentleman invited him to continue his musical studies in England; he accepted the offer, and until 1770 lived quietly with his patron. He was then introduced to the public as a pianist, some of his compositions were published, and from 1777 to 1780 he conducted the Italian Opera in London. He made a pianistic tour through Europe in 1781, and from 1782 to 1802 was again in England, conducting, teaching, and giving concerts. He also founded a music-publishing business and manufactured pianofortes. With the exception of a few years in Germany, the remainder of his life was spent in London. He was famous as a teacher, and successful with his pianoforte manufactory. Most of his compositions are forgotten, but his well-known book of "Études" remains a standard of its kind.

No. 171, Frame 12.

DALAYRAC, NICOLAS, opera composer; born, Muret, France, 1753; died, Paris, 1809. He was sent to Paris as a law student in 1774, but studied harmony with Langlé instead, and wrote a comic opera, which was performed very successfully at the French court in 1781. After this he wrote about sixty operas, which were popular in his time, but are now forgotten. Napoleon made him a Chevalier of the Legion of Honor.

Nos. 172 and 173, Frame 13.

DUGAZON, LOUISE ROSALIE (*née* Lefèvre), born, Berlin, 1753; died, Paris, 1821. She was a singer and actress who began her career as a ballet dancer in the Comédie Italienne in Paris. Later she sang with great success in the operas of Grétry, Dalayrac, and other famous composers, and retired from the stage in 1806.

No. 174, Frame 13.

VIOTTI, GIOVANNI BATTISTA, celebrated violinist and composer; born, Fontanetto, Italy, 1753; died, London, 1824. He was a pupil of Pugnani at Turin, soon became a member of the Royal orchestra, and in 1780 made a very successful concert tour with his teacher. He was especially well received in St. Petersburg and London, and won at Paris in 1782 a reputation as the greatest violinist of his time. He settled in Paris, devoted himself to teaching and composition, was accompanist to Queen Marie Antoinette, and conducted private concerts established by members of the nobility. In 1789 he conducted the Italian opera at Versailles and in Paris, but fled to London at the outbreak of the Revolution. He became known in that city as a virtuoso, and in 1794 took charge of the King's Theatre. From 1819 to 1822 he was in Paris again as Director of the Opéra, after which he retired with a pension, and returned to London. He was one of the greatest of violinists, and his compositions are among the best for the violin.

No. 175, Frame 13.

SCHENCK, JOHANN,* a player of the viola da gamba for the Elector Palatine in the 17th century. Afterward he lived in Amsterdam, where he published many compositions for his instrument, and some songs.

No. 176, Frame 13.

CIMAROSA, DOMENICO, one of the most celebrated of the Italian opera composers, born, Aversa, near Naples, 1749; died, Venice, 1801. His first music teacher was Polcano, organist of the convent where he was sent as a charity scholar. In 1761 he obtained a scholarship in the Conservatorio di Santa Maria di Loreto. In 1770 an oratorio of his composition was performed in Rome, and in 1772 his first opera was produced in Naples. He was a very prolific composer, and wrote nearly eighty operas in twenty-nine years. In 1787 he went to St. Petersburg as chamber-musician to Catherine II, and from thence to Vienna in 1792, to become court *Kapellmeister* to Leopold II. He returned to Naples in 1793, and was received with enthusiasm. In 1799, when the French army marched into Naples, he expressed his sympathy too openly, and was imprisoned and condemned to death, but afterward pardoned on condition of his leaving the city. He

* In arranging the portraits, this one was unfortunately placed in the wrong frame, being mistaken for a portrait of another Johann Schenck, who was Beethoven's teacher.

started for St. Petersburg, but the disgrace of imprisonment had broken his spirit, and he soon died. His operas were distinguished by "sparkling wit and gentle gaiety," but only one, *Il Matrimonio Segreto*, has survived to the present day.

No. 177, Frame 13.

MARTIN Y SOLAR, VICENTE, born, Valencia, Spain, 1754; died, St. Petersburg, 1810. He was an organist at Alicante, Spain, and about 1781 went to Italy. He soon became known as a successful opera composer, and his works were produced in the principal Italian cities. In 1785 his masterpiece received an enthusiastic reception in Vienna. From 1788 to 1801 he was director of the Italian opera at St. Petersburg, but when this was replaced by French opera, lost his position, and supported himself by giving music lessons. He wrote ten operas, besides ballets, etc., but they are no longer played.

No. 178, Frame 13.

CHARDINY, LOUIS ARMAND, singer and composer; born, Rouen, 1755; died, Paris, 1793. He made his début at the Paris Opéra in 1780, and was remarkable for the beauty and purity of his voice, although not a good actor. He composed a number of operettas for the theatre of Beaujolais, and wrote some operas. He served in the French Revolution as a captain under Marat.

No. 179, Frame 13.

SOLIÉ, JEAN PIERRE, born, Nîmes, 1755; died, Paris, 1812. He was a baritone singer at the Opéra Comique in Paris, and wrote thirty-three comic operas, of which several were published. Many of his songs were very popular.

No. 180, Frame 13.

MARCHESI, LUIGI, born, Milan, 1755; died there, 1829. He was a famous soprano stage-singer, made his début at Rome in 1774, and sang in the principal cities of Italy, in Vienna, Berlin, St. Petersburg and London until 1806, when he retired. He won great admiration everywhere by his singing, and was beloved by all who knew him.

Nos. 181 and 182, Frame 13.

MOZART, WOLFGANG AMADEUS, one of the greatest of musicians; born, Salzburg, 1756; died, Vienna, 1791. His childhood and youth were spent in making pianistic tours in

Europe with his father, and everywhere he excited great admiration, particularly for his ability to compose and improvise. In 1766 he returned to Salzburg, devoted himself to further study, and in 1768 was appointed musical director to the Archbishop in that city. Soon after, he went to Italy to broaden his education, and won more fame by his compositions and brilliant execution. From 1771 to 1777 he was again in Salzburg, produced several operas, and then went to Paris. One of his symphonies was performed at a *Concert Spirituel*, but he did not receive the attention for which he had hoped, and returning to Salzburg, resumed his old position, with the additional one of court organist. In 1781 he again gave up his work in Salzburg, went to Vienna, and his finest compositions begin with this period. He produced an opera in 1782, was married soon after, and from this time was troubled with financial difficulties, owing to his careless and pleasure-loving disposition, and his wife's bad management. After the production of his greatest opera, *Don Giovanni*, in 1788 (which contains some of the finest dramatic music ever written) the Austrian Emperor appointed him Court Chamber Composer with a small salary. King Friedrich Wilhelm II offered him a much better position at Potsdam, but loyalty to his own ruler kept him in Vienna. He died of a malignant fever, and the incidents of his burial were sad. In spite of his many difficulties, his music is nearly always joyous. His compositions include (besides his stage pieces) orchestral works, chamber music, vocal music, etc. He tried every form of composition, and in all is unsurpassed.

Nos. 183 to 188, Frames 13 and 14.

MOZART FAMILY.

No. 190, Frame 14.

MOZART, JOHANN GEORG LEOPOLD. See previous paragraph.

MOZART, MARIA ANNA, born, Salzburg, 1751; died there, 1829. She was the daughter of Leopold Mozart, and his pupil in music from childhood. She was an admirable pianist, and a teacher of the pianoforte. She married Baron von Berchthold zu Sonnenberg in 1784.

MOZART, WOLFGANG AMADEUS. See previous paragraph.

REEVE, WILLIAM, organist and dramatic composer; born, London, 1757; died there, 1815. After studying with Richardson, organist of St. James, he became organist at

Totness, Devonshire, in 1781. Two years later he returned to London with an engagement to compose for some of the theatres. He became an actor, and while engaged at Covent Garden in 1791 was asked to complete the music of an unfinished ballet by Shield. This being done very successfully, he was made composer for that theatre, and from that time until 1811 produced many popular operettas, etc. In 1792 he became organist of the church of St. Martin. From 1802 he was part proprietor of a London theatre.

No. 191, Frame 14.

PLEYEL, IGNAZ JOSEPH, noted composer; born, Ruppersthal, near Vienna, 1757; died near Paris, 1831. He was a pupil of Haydn for five years in Vienna, then travelled in Italy, and in 1783 became musical director at the cathedral of Strassburg. Because of the Revolutionary disturbances of 1789 in France, he lost this position, and accepted an invitation to conduct a series of concerts in London during the season of 1791-92. Haydn was then managing another series of London concerts, and it was thought that friction would occur between the two enterprises, but the former teacher and pupil met in the friendliest relations, and the concerts were successful both musically and financially. He returned to Strassburg, but the revolutionary feeling still prevailed, he was annoyed by persecutions, and in 1795 removed to Paris. Here he started a music business, and in 1797 founded his celebrated pianoforte manufactory, which still exists as Pleyel, Wolff & Co. He was a very prolific composer of instrumental music, some of which is pleasing, and deserves to be remembered, but the majority of his works are too evidently written in imitation of those of Haydn. Nos. 192 and 193, Frame 14.

ROLLA, ALESSANDRO, violinist and composer; born, Pavia, Italy, 1757; died, Milan, 1841. For several years he was violinist and leader of the court band at Parma. In 1802 he went to Milan as director and conductor of the Opera, and was appointed a professor at the Milan Conservatorio in 1807. His compositions were chiefly for the violin or viola, and though popular when written are now forgotten.

No. 194, Frame 14.

LUPOT, NICHOLAS, born, Stuttgart, 1758; died, Paris, 1824. He was a famous maker of violins in Paris, and

belonged to an eminent family of violin makers. He was not an inventor, but copied the great Italian makers, and his instruments were considered among the best of their kind in Europe.

No. 195, Frame 14.

BLASIUS, MATHIEU FREDERIC, born, Lauterburg, Alsatia, 1758; died, Versailles, France, 1829. He was a player of the violin, clarinet, flute, and bassoon. From 1791 to 1816 he was conductor at the Opéra Comique in Paris, and from 1795 to 1802 was professor of wind instruments at the Paris Conservatoire. He was also a noted composer, and wrote three operas besides many compositions for the above-mentioned instruments.

No. 196, Frame 14.

CHENARD, SIMON, born, Auxerre, France, 1758; died, Paris, 1831. He was a singer and actor. He began his musical career as a chorister in the cathedral of his native town, then joined a troupe of comedians, and in 1782 went to Paris, hoping to sing at the Opéra. He entered the Comédie-Italienne instead, and later became one of its directors. He had an excellent bass voice, was a good actor, and played the violoncello very well. He was retired from the theatre with a pension.

Nos. 197 and 198, Frame 15.

GAFFORINI, LISABETTA, a celebrated contralto singer, who sang in the theatres of Italy, Spain, and Portugal from 1790 until 1812. She made her début in Vienna in 1789, and sang with success at Venice, Bologna and Naples until she was engaged at the theatre of Madrid in 1795. Afterward she went to Lisbon, and sang with Crescentini. She returned to Italy in 1800 and from that time sang in the Italian cities.

No. 199, Frame 15.

KROMMER, FRANZ, violinist and composer; born, Kamenitz, Moravia, 1759; died, Vienna, 1831. He was organist at Turas, Hungary, from 1776 to 1784, after which he was violinist in the orchestra of Count Styrum at Symonthurn, Hungary, and later its director. He next became choir-master at Fünfkirchen, then leader of Károly regiment orchestra, and afterward *Kapellmeister* to Prince Grassalkowitsch, with whom he went to Vienna. He left many compositions, and those for wind instruments have had lasting influence on modern military music.

No. 200, Frame 15.

LOCHON, CHARLES, born, Lyons, about 1760. He was a violinist, and after studying with Bertheaume, became a member of the Opéra orchestra in Paris in 1787. After twenty years of service he retired with a pension. He also played in the orchestra of the Concerts Spirituels. In 1780 he published six duos for violins. No. 201, Frame 15.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE, celebrated composer; born, Florence, 1760; died, Paris, 1842. His father, a musician in the Pergola theatre, was Cherubini's first teacher, he also studied with eminent Italian masters, and about 1777 was sent to Bologna by the Grand Duke (afterward Leopold III of Austria) to study with Sarti. He remained there four years, studied contrapuntal work and church music, and gained a mastery of polyphonic writing in which he has probably been equalled only by Mendelssohn. In 1780 his first opera was published, and for fourteen years following he devoted himself to dramatic composition. He was invited to London in 1784, produced two operas for the King's Theatre, and for one year was Composer to the King. In 1786 he went to Paris, where he was received with enthusiasm, and for several years conducted the Italian Opera, bringing out many of his own works. In 1795 he was appointed an Inspector of the new Conservatoire. Napoleon made him a Chevalier of the Legion of Honor, later he was appointed Superintendent of the Royal Chapel, and he was elected a member of the Institut. In 1816 he was made professor of composition at the Conservatoire, and from 1821-41 was its Director. *Les deux journées* (1800) was his best opera. He wrote much beautiful sacred music, especially during the latter part of his life.

Nos. 202 and 203, Frame 15.

GAUTHEROT, LOUISE (*née* Deschamps), noted violinist; born, 1761; died, 1808. She was a pupil of Capron, and made her début at the Concert Spirituel in Paris in 1774, where she won much admiration by her execution of violin concertos. During the French Revolution she lived in England. In 1790 she was considered one of the most celebrated violinists of the time.

No. 204, Frame 15.

DUSSEK, JOHANN LUDWIG, famous pianist and composer for the pianoforte; born, Czaslau, Bohemia, 1761; died, St. Germain-en-laye, 1812. When a boy he was a singer in

the Minorite church at Iglau, studied music there, attended the Jesuit college, and from thence went to Kutteneburg as organist of the Jesuit church. After remaining there two years, he entered Prague University. Upon leaving the University he was an organist at Mechlin and at Berg-op-Zoom, and in 1782 went to Amsterdam, where he gained much reputation as a pianist and composer. He was music teacher for the children of the Stadtholder at The Hague for a short time, and then became a pupil of Emanuel Bach at Hamburg. He made a concert tour in 1784 which brought him much fame, and in 1786 he played before Marie Antoinette in Paris. Later he became a fashionable teacher of the pianoforte in London, and in 1796, with his father-in-law, N. Corri, opened a music-selling establishment in that city. His careless and luxurious ways unfitted him for a business career, however, and in 1800 he was obliged to leave London to escape his creditors. He spent two years in Hamburg, teaching and giving concerts, and in 1803 made the acquaintance of Prince Louis Ferdinand of Prussia. They became close friends, and lived together until the death of the Prince in 1806. Dussek then entered the service of Prince Talleyrand in Paris, and remained there until his last illness. He left many compositions, principally for the pianoforte. His genius is undisputed, but a lack of application often failed to develop what might have been beautiful and lasting.

No. 205, Frame 15.

AUBER, JEAN BAPTISTE DANIEL, born, 18th century; died, 19th century; of Norman origin. He was the father of D. F. E. Auber, the celebrated composer, and was himself an amateur musician. His business was that of a dealer in prints in Paris. Before this he had been an officer of the King's Hunt.

No. 206, Frame 15.

MÉHUL, ETIENNE HENRI, noted dramatic composer; born, Givet, Ardennes, 1763; died, Paris, 1817. There were many obstacles to his early education, but the year 1777 found him assistant organist in the convent of Laval Dieu, and the following year he was sent to Paris to study with Edelmann. He attempted composition, and met with much success in the field of sacred music. Gluck gave him friendly encouragement, and advised him to write for the stage. He composed several operas, and one produced in 1790 was received with enthusiasm. From that time his position as a

dramatic composer was assured, and during the next seventeen years he produced twenty-four operas; also church music, cantatas, many patriotic songs, operettas, ballets, etc. He was one of the Inspectors of the Conservatoire from its foundation in 1795, and was a member of the Académie.

Nos. 207 and 208, Frame 15.

LANGE, JOSEPH, born, Würzburg, 1751; died, Vienna, 1831. He was an actor, and a man of much talent. He wrote several songs and other music, and in 1796 produced an operetta which was well received. LANGE, ALOYSIA (*née* Weber), wife of Joseph; an opera singer. She was engaged at the Opera in Vienna, at various theatres in Germany, and at Amsterdam. She was a pupil of Mozart at Mannheim, and is chiefly remembered because they were engaged to be married. Later, Mozart married her sister.

No. 209, Frame 16.

LE SUEUR, JEAN FRANÇOIS, noted composer; born, Drucat-Plessiel, near Abbeville, France, 1764; died, Paris, 1837. He was a chorister in the church at Abbeville and in the cathedral of Amiens, and from thence went to take charge of the music in the cathedral of Seez. After holding similar positions in other cities of France, in 1786 he became musical director of the cathedral of Notre Dame in Paris. He introduced operatic effects into his church music, and stated that he wished to make it "dramatic and descriptive." This excited much comment and opposition, and he was obliged to resign on account of the expense which his system involved. He lived in retirement in the country for four years, but in 1792 returned to Paris and brought out a very successful opera, which led to his appointment as professor at the École de la Garde Nationale, and as Inspector of the Conservatoire in 1795. In 1804 he became *maître de chapelle* for Napoleon I, and produced another opera which was even more successful than before. In 1813 he was made a member of the Institut, and on the accession of Louis XVIII became court musical director. In 1818 he was appointed professor of composition at the Conservatoire. Besides his operas he wrote sacred music, and some pamphlets, etc., on musical subjects.

No. 210, Frame 16.

GYROWETZ, ADALBERT, born, Budweis, Bohemia, 1763; died, Vienna, 1850. He studied music with his father, a choir

master, and then entered Prague University as a law student. Later he became private secretary to Count Fünfkirchen, and as his patron was musical, had an opportunity to devote himself to music. He then went to Vienna, where his symphonies were well received, and soon after spent two years in Naples studying with Sala. In 1789 he went to France, and his compositions were in demand by the publishers, but the Revolution obliged him to flee to London. After bringing out a successful opera in that city he returned to Vienna, and from 1793 to 1804 he held an appointment in the War Department. He was an excellent linguist, had command of six languages, and was valuable in official life. From 1804 to 1831 he was musical director of the Court Theatre at Vienna, and during those years produced many operas and much other music. His compositions are now almost forgotten.

No. 211, Frame 16.

PLANTADE, CHARLES HENRI, born, Pontoise, 1764; died, Paris, 1839. He was one of the King's *Pages de la Musique* and later studied singing, the pianoforte and the harp in Paris. He became a teacher of the harp and singing, and Hortense de Beauharnais, afterward Queen of Holland, was one of his pupils. Having written some popular romances and nocturnes for two voices, he tried dramatic composition, and wrote about twelve operas between 1791 and 1815. He became professor of singing at the Conservatoire in 1799, but resigned in 1807 to be court conductor in Holland. He remained in the service of Queen Hortense, both in Holland and in Paris, until 1815. From 1812 to 1815 he was also master of singing and stage manager at the Opera, and resumed his old position of professor of singing at the Conservatoire from 1818 to 1828. Louis XVIII appointed him court *maître de chapelle*, and made him a member of the Legion of Honor in 1814.

No. 212, Frame 16.

STEIBELT, DANIEL, composer and pianist; born, Berlin, 1765; died, St. Petersburg, 1823. He was the son of a maker of harpsichords and pianofortes, and received good musical instruction in Berlin. Leaving that city in 1784, he travelled giving concerts, then settled in Paris, gained fame as a virtuoso, and brought out an opera in 1793 with great success. Dishonesty toward his publisher, and accumulated debts, made it necessary for him to leave Paris, and he went

to London in 1797. He remained there for nearly three years, played at concerts, published some pianoforte music, brought out an opera, and was popular as a teacher. In 1799-1800 he was in Germany and Austria, and challenged Beethoven to a pianoforte contest, in which Steibelt was so worsted that he was glad to leave Vienna. The following years of his life were spent principally between London and Paris, until, in 1810, he went to St. Petersburg as Imperial court conductor. Several of his operas were brought out in that city. He was vain, overbearing and extravagant, and his constant need of money led him to impose old compositions on publishers and public as new, after making slight alterations.

Nos. 213 and 214, Frame 16.

BONNET, P. ALBERT, lived during the latter part of the 18th and early part of the 19th centuries. He was a member of the Imperial Academy of Music, and a musician of the Imperial chapel and private orchestra of Napoleon I. He was also a member of the society *Réunion des Arts et de l'Amitié*.

No. 215, Frame 16.

DUVERNOY, FRÉDÉRIC, celebrated horn player; born, Montbéliard, France, 1765; died, Paris, 1838. He was a musician in the orchestra of the *Comédie Italienne* in Paris, and afterward at the Opéra. Later he was professor of the horn at the Conservatoire and a member of the orchestra of the Emperor Napoleon. He wrote a book explaining his peculiar method of playing, and composed much music for his instrument.

No. 216, Frame 16.

MAILLARD, MARIE THÉRÈSE, born, Paris, 1766; died, 1818. She was a singer and actress, first studied music at the school of Corrette, and then dancing at the school connected with the Opéra. Her début was at the Opéra Comique, after which she went to the court of St. Petersburg, and later returned to Paris to study singing. In 1782 she sang with great success at the Académie Royale de Musique, and continued to be one of the popular singers of Paris until she retired from the stage in 1813.

No. 217, Frame 16.

CALLCOTT, JOHN WALL, born, Kensington, 1766; died there, 1821. He studied music with the organist of Kensington church, and in 1783 was appointed assistant organist of the church of St. George the Martyr. In 1785 he joined the

orchestra of the Academy of Ancient Music, became interested in glee writing, won three medals offered by the Catch Club for a catch, a canon and a glee, and received the degree of Bachelor of Music from Oxford University. Later he won other Catch Club prizes by some charming glees, etc. In 1788 he was made joint organist of St. Paul's, Covent Garden, studied composition with Haydn in 1790, and about this time began to plan a musical dictionary, of which he issued a prospectus in 1797. In 1806 he published an excellent musical grammar, and the same year was appointed lecturer on music at the Royal Institution. Anxiety about this new position, and overwork on his musical dictionary, caused a strain by which his mind became deranged. Although he partially recovered his mental faculties at the end of five years, he was never able to resume his work, and soon relapsed into a state from which death finally released him.

No. 218, Frame 16.

DELCAMBRE, THOMAS, born, Douai, 1766; died, Paris, 1828. He was a bassoonist, played in the theatres of Paris and at concerts, and afterward was professor of the bassoon at the Conservatoire. Later he was first bassoonist in the chapel of Louis XVIII. In 1824 he was made a Chevalier of the Legion of Honor.

No. 219, Frame 16.

KREUTZER, RODOLPHE, famous violinist and composer; born, Versailles, 1766; died, Geneva, 1831. When only sixteen he was first violinist in the chapel of King Louis XVI. In 1790 he became solo violinist at the Theatre-Italien, and in the same year produced a successful opera. Upon the foundation of the Paris Conservatoire (1795) he was appointed professor of violin playing, and with Baillot wrote a famous "Méthode de Violon" used in that institution. In 1797 he made a successful concert tour through Italy, Germany and the Netherlands, and in 1798 was in Vienna, where he won the friendship of Beethoven (whose famous Kreutzer sonata was dedicated to him eight years later). In 1801 he was solo violinist at the Opéra in Paris, and conductor in 1817. At this time he wrote a series of operas, many of which were successful but are now forgotten. He was first violinist in the chapel of Napoleon 1802-1806, and held the same position under Louis XVIII in 1815. In 1824 he was made a Chevalier of the Legion of Honor. He resigned from the Conservatoire in 1825.

No. 220, Frame 16.

BERTON, HENRI MONTAN, born, Paris, 1767; died there, 1844. He studied with Sacchini and others, and at the age of fifteen was a violinist in the orchestra of the Paris Opéra. He came into public notice as a composer for the *Concerts Spirituels*, but soon abandoned the writing of sacred music, and devoted himself to the more congenial field of comic opera. In this he was very successful, and forty-seven of his works were brought out in Paris. For many years he was professor of harmony at the Conservatoire, and in 1807 became conductor of the Italian Opera in Paris. He was elected a member of the Institut in 1815.

Nos. 221–223, Frames 16 and 17.

CRESCENTINI, GIROLAMO, celebrated soprano stage singer; born, Urbania, Italy, 1766; died, Naples, 1846. He studied singing at Bologna, and made his début at Rome in 1783. After singing in the cities of Italy and in London, he was engaged by Napoleon, and sang at his court from 1806–12. He then returned to Italy, and in 1816 became professor of singing in the Royal College of Music at Naples. He published several collections of songs, and a treatise on vocalization.

No. 224, Frame 17.

MOMIGNY, JEROME JOSEPH DE, born, Philippeville, 1766. He was an organist, composer and theorist. When but twelve years old he was organist at St. Omer, and later at the Abbey of Sainte Colombe. In 1785 he went to Lyons as organist of Saint Pierre, and became well known as a teacher of the pianoforte and composition in that city. In 1800 he went to Paris and established a music business. Besides many musical compositions he wrote several books of theory which were severely criticised. No. 225, Frame 17.

MÜLLER, AUGUST EBERHARD, born, Nordheim, Hanover, 1767; died, Weimar, 1817. He was organist of a church in Magdeburg in 1789, became a director of concerts at Berlin in 1792, organist of St. Nicholas church, Leipsic, 1794, Cantor of the Thomasschule, Leipsic, 1804, and in 1810 settled in Weimar. He was an excellent player of the organ, harpsichord and flute, and wrote many compositions for these instruments. He also published a method for the pianoforte, and an instruction book for the flute.

No. 226, Frame 17.

CANDEILLE (PIERIE-CANDEILLE), AMÉLIE JULIE, singer, actress and composer; born, Paris, 1767; died there, 1834. She made her début in an opera by Gluck in 1782, and was an actress at the Théâtre Français from 1783-96. In 1792 she wrote the words and music of a successful operetta. In 1798 she married Simons, a manufacturer in Brussels, but was separated from him, and from 1802-21 taught music in Paris. In 1821 she married the artist Pierie. She wrote another opera in 1807, which was not successful; also several pianoforte compositions, and some songs.

No. 227, Frame 17.

AMBROGETTI, GIUSEPPE, a noted singer who made his début in Paris in 1815. He was attached to the King's Theatre in London for several years, and went to Ireland in 1838.

No. 228, Frame 17.

STRINASACCHI, TERESA, noted Italian opera-singer; born, Rome, 1768. She married Giuseppe Ambrogetti.

No. 229, Frame 17.

PERSUIS, LOUIS LUC LOISEAU DE, violinist, conductor, and composer; born, Metz, 1769; died, Paris, 1819. His father, a musician of the cathedral of Metz, taught him the violin, and his studies were continued at Avignon. In 1787 he composed an oratorio which was produced at the *Concert Spirituel* in Paris. Having established himself in that city, he played in the orchestras of the Théâtre National and the Opéra, and brought out some dramatic compositions. From 1795-1802 he was professor of the violin at the Conservatoire, in 1804 became director of singing at the Opéra, and through the influence of Lesueur was made conductor of concerts at the court of Napoleon. From 1810-15 he conducted the orchestra at the Académie, and from 1817-19 was director of the Opéra. He received the cross of the Legion of Honor from Napoleon, and Louis XVIII made him a member of the Order of St. Michel. His great administrative ability, ambition, and self-confidence made him a notable figure in his time, and his dramatic works were temporarily popular.

No. 230, Frame 17.

HAGUE, CHARLES, born, Tadcaster, England, 1769; died, Cambridge, 1821. He was a pupil of Salomon and Dr.

Cooke in London. The degree of Bachelor of Music was conferred upon him by Cambridge University in 1794, he became professor of music there in 1799, and in 1801 received the degree of Doctor of Music. He wrote several fine anthems and odes, and published two books of glees, besides arranging Haydn's twelve symphonies as quintets.

No. 231, Frame 17.

MARTIN, JEAN BLAISE, born, Paris, 1769; died there, 1837. He was a celebrated opera singer who first appeared at the Théâtre de Monsieur in 1788, and sang in that and other theatres of Paris until 1823. He also sang at the Chapel Royal in the Tuileries, and was known as the composer of some romances and a comic opera.

No. 232, Frame 17.

ELLEVIU, JEAN, born, Rennes, 1769; died, Paris, 1842. He was a noted singer and actor in Paris. His singing was much admired, and considered very graceful and expressive.

No. 233, Frame 17.

BEETHOVEN, LUDWIG VAN, one of the great masters of music; born, Bonn, 1770; died, Vienna, 1827. His boyhood was dreary, on account of an unhappy home life, but he received musical instruction from his father and from the organist of the Court chapel at Bonn. He became cembalist in the orchestra of the Bonn theatre, 1782, and 2d organist, 1784. Music was his passion, and in 1782, the Elector, of whose band he was a member, offered to send him to Vienna for study. Embracing this opportunity, the young man became a pupil of Haydn, but being dissatisfied with the amount of attention given him by the great teacher, privately studied with Johann Schenck, and remained Haydn's pupil only a year. That he was a protégé of the Emperor's uncle, and a pupil of Haydn, secured him the best of introductions, and his genius won permanent friends in Vienna, in spite of his eccentricities, personal peculiarities, and violent temper. In 1794 the support of the Elector was withdrawn, but Beethoven had become recognized as a talented musician, obtained engagements to play, and his compositions were published. His genius developed rapidly, and the remainder of his life was spent in the production of some of the world's finest music. He is the greatest of instrumental composers, and his mas-

tery of the orchestra had not before been equalled. In 1798 his hearing began to fail, and his latter years were saddened by the affliction of deafness, and the care of a worthless nephew for whom he had great affection. Among his greatest works may be mentioned his nine symphonies, his overtures, and pianoforte concertos. Nos. 234 to 241, Frame 18.

PELLEGRINI-CELONI, ANNA MARIE, a dramatic singer in Italy in the early 19th century; died, Rome, 1835. She taught singing in Rome, and published two instruction books for singers. No. 242, Frame 18.

PAER, FERDINANDO, dramatic composer; born, Parma, Italy, 1771; died, Paris, 1839. After studying the violin, he became conductor of a theatre in Venice, at the age of twenty. He wrote several operas and was then invited to Vienna, where he stayed from 1797-1802. During these years he gave much time to composition, and his style improved greatly. His masterpiece was produced at Vienna in 1799. In 1802 he went to Dresden as court musical director, and in 1807 held a similar position under Napoleon at Paris, at the same time being conductor of the Opéra-Comique. From 1812-27 he was director of the Italian Opera in Paris. He received the cross of the Legion of Honor in 1828, became a member of the Académie in 1831, and was made director of chamber music for King Louis Philippe in 1832. He wrote forty-three operas, besides sacred music, orchestral music, etc., and ranks as one of the foremost Italian opera composers of his time. Nos. 243 and 244, Frame 18.

DICKONS, MRS. (*née* Poole), born, London, about 1770. She was a pupil of Rauzzini, and in 1787 made her début at Vauxhall Gardens as a singer. She also sang at other London theatres, and at concerts in that city and elsewhere in Great Britain. In 1816 she sang in the Italian opera at Paris, and later in Italy, retiring from the stage in 1822. No. 245, Frame 18.

BAILLOT, PIERRE MARIE FRANÇOIS DE SALES, violinist; born, Passy, near Paris, 1771; died, Paris, 1842. He studied the violin with Polidori and Sainte-Marie, and in 1783 went to Rome as a pupil of Pollani. He improved rapidly, and soon played successfully in public. After five years, during

which his music was somewhat neglected, he obtained a position in the orchestra of the Paris Opéra, but soon resigned it for a minor government appointment, continuing his music only as a diversion. In 1795 the desire to make music his profession was again aroused, and he resumed playing in public with great success. Shortly after this he was appointed professor of violin-playing at the Conservatoire, and in 1802 became a member of Napoleon's private orchestra. During several years following, with reputation firmly established, he made extensive concert tours, or played in public at Paris. From 1821-31 he was leader of the orchestra at the Grand Opéra, and from 1825 conducted the Royal Band. His compositions are not important, but he published an instruction book for violin-players which is a standard work.

No. 246, Frame 18.

CRAMER, JOHANN BAPTIST, famous pianist and teacher; born, Mannheim, 1771; died, London, 1858. Having studied music with excellent teachers (among them Muzio Clementi and C. F. Abel), Cramer began to make concert tours on the continent in 1788. London was his home from early childhood, and in 1828 he established the music publishing house of J. B. Cramer & Co. in that city, bringing out some of his own compositions, as well as classical music. He wrote a valuable "Method for the Pianoforte," consisting of studies, etc., in five parts, which is a standard work. Most of his other pianoforte compositions are now forgotten.

No. 247, Frame 19.

CHORON, ALEXANDRE ETIENNE, born, Caen, 1772; died, Paris, 1834. He was a good student, and being fond of music, devoted himself to the study of musical theory and practice, and mastered a great amount of information relating to the subject. After studying with Roze, Bonesi and other Italian masters, he published in 1804 his *Principes d'accompagnement des écoles d'Italie*, and in 1808 *Principes de composition des écoles d'Italie*. In 1805 he became a music publisher, bringing out classical compositions and theoretical works, besides some of his own music and his *Dictionnaire des Musiciens*. In 1812 he was appointed *Directeur de la Musique des Fêtes Publiques*, and in 1816 became director of the Royal Academy of Music. Having lost this position in 1817, he founded a school for the study of music

which continued very successfully until 1830, and numbered many famous musicians among its graduates. Besides the books already mentioned he wrote several other valuable works.

No. 248, Frame 19.

GAVAUDAN, JEAN BAPTISTE, born, Salon, Provence, 1772; died, Paris, 1840. He was an actor and singer, and won popularity more by the gayety and vigor of his acting and singing than by the excellence of his voice. He was at one time director of the Théâtre Royal in Brussels, and afterward held the same position at the Opéra-Comique in Paris.

No. 249, Frame 19.

TACCHINARDI, NICOLA, noted stage-singer; born, Florence, Italy, 1772; died there, 1859. He sang in Italy and Paris, and finally settled in Florence as a teacher.

No. 250, Frame 19.

CARTIER, JEAN BAPTISTE, born, Avignon, 1765; died, Paris, 1841. He went to Paris in 1783, and was a pupil of Viotti, by whom he was recommended as violinist for the queen, Marie Antoinette. From 1791-1821 he was violinist at the Grand Opéra, in 1804 became a member of the orchestra of the Emperor Napoleon, and in 1815 a violinist of the Royal Orchestra. He compiled a book called *L'Art du Violon* (which contained selections from eminent masters of the 17th and 18th centuries), composed two operas and wrote many violin duets, studies, etc.

No. 251, Frame 19.

RODE, JACQUES PIERRE JOSEPH, famous violinist; born, Bordeaux, 1774; died there, 1830. He was a pupil of Viotti at Paris, 1788-90, and when only sixteen years old, became leader of the second violins in the orchestra of the Théâtre Feydeau. In 1794 he began to make concert tours, played in Holland, Germany, and England, with great success, and returning to Paris, was appointed professor of the violin at the Conservatoire. In 1800 he was made solo-violinist to Napoleon Bonaparte, and in 1803 received a similar appointment at the court of Russia. He was then at his best as a violinist, but over-exertion in Russia weakened his ability, and when he returned to Paris in 1808, he could not arouse enthusiasm as formerly. He made concert tours in Germany, but his playing was a disappointment to the public, and, having married at Berlin in 1814, he retired to Bordeaux. He

made a final attempt to play in public in Paris several years later, but the result was a failure, which so disheartened him that it affected his health, and probably hastened his end.

No. 252, Frame 19.

CATEL, CHARLES SIMON, born, l'Aigle, Orne, 1773; died, Paris, 1830. He was a pupil of Sacchini, Gobert, and Gossec, at the École royale de chant in Paris, and in 1787 was made accompanist and assistant professor at that school. In 1790 he became accompanist at the Opéra, and assistant conductor at the band of the Garde Nationale, and in 1795, when the Conservatoire was formed, was appointed Professor of Harmony. From 1810–14 he was one of the inspectors of the Conservatoire, in 1817 was elected a Member of the Institut, and in 1824, Chevalier of the Legion of Honor. He wrote eleven operas which have the merits of elegance and refinement, but were not successful. He also composed choral pieces, symphonies, hymns, etc. His best work is a treatise on harmony, which was long a standard in France.

No. 253, Frame 19.

GRASSINI, GIUSEPPINA, celebrated opera singer, born, Varèse, Lombardy, Italy, 1773; died, Milan, 1850. She had a strong and beautiful contralto voice, and made her début at Milan, 1794. She soon became the leading singer in Italy and sang in that country until 1800, when she went to Paris, and in 1803 to London. She was very popular in England and France, and sang at the French court for several years, beginning in 1806. In 1817 she was again in Milan, and spent the last years of her life in Italy.

No. 254, Frame 19.

SPONTINI, GASPARO LUIGI PACIFICO, famous dramatic composer; born, Majolati, near Jesi, Italy, 1774; died there, 1851. Although the son of a poor peasant, he was able to study music, entered the Conservatorio de' Turchini at Naples in 1791, and in 1796 wrote a successful opera for a theatre in Rome. Soon after, he was appointed conductor at the Neapolitan court at Palermo, brought out three light operas, and then went to Paris. After producing three more operas in his former style, with but little success, he was led (partly through a growing admiration for the music of Mozart) to change the character of his music, and a short opera written in 1804 won the approval of the Empress Josephine, and led to his appointment as her own especial

composer. Another masterly work, *La Vestale*, produced at the Grand Opéra in 1807 gained a prize offered by Napoleon. Although in disgrace in 1812, he was appointed court composer under the Restoration, but in 1820 went to Berlin, to become court composer and general director of music to King Friedrich Wilhelm III. He remained there until 1841, and won success and honor, but was constantly involved in quarrels and misunderstandings caused by his despotic temper, vanity, and inability to adapt himself to the German temperament. After the death of the King he retired to Paris, and from thence to his native home in Italy.

Nos. 255-257, Frame 19.

GAIL, EDMÉE SOPHIE (*née* Garre), talented composer and singer; born, Paris, 1775; died there, 1819. She studied singing with Mengozzi, and made a concert tour through Southern France and Spain. She then studied theory in Paris, and wrote several operas, besides romances and nocturnes. In 1816 she sang in London, and with Madame Catalani in Vienna and Germany in 1818.

No. 258, Frame 20.

IMBAULT, J. J., violinist; born, 1753. From the age of ten he studied with Gavinies, and began to play at concerts in Paris when seventeen. He edited good collections of classical music.

Nos. 259, 260, Frame 20.

ARMAND, ANNE AIMÉE, born, Paris, 1774; died there, 1846. She was a popular singer, and made her début at the Opéra-Comique in 1793. She also sang in the Grand Opéra at Paris until 1811.

No. 261, Frame 20.

BOIELDIEU, FRANÇOIS ADRIEN, dramatic composer; born, Rouen, 1775; died, Jarcy, near Paris, 1834. He was taught by Broche, organist of the cathedral at Rouen, and in 1793 and 1795 two of his operas were produced in that city. He went to Paris soon after, and brought out an opera at the Théâtre Feydeau in 1794, with much success. Other popular operas followed, and he also composed chamber music. In 1800 he was appointed professor of the piano-forte at the Conservatoire. Resigning this position in 1803, he went to Russia, regardless of his brilliant and growing reputation in Paris, and was appointed conductor of the Imperial Opera in Russia, with a large salary and an agree-

ment to compose for the Emperor. In 1811 he returned to Paris, his best compositions belong to the following years of his life, and he soon enjoyed a reputation as the greatest master of the French school of composition. Unfortunately his last years were saddened by illness and pecuniary difficulties. *La Dame Blanche* is his most famous opera.

Nos. 262-65, Frame 20.

ANDRÉ, JOHANN ANTON, born, Offenbach, 1775; died there, 1842. He was the third son of Johann André, and the most famous member of the family. At an early age he was an excellent player of the violin and pianoforte. He graduated from the University of Jena, and in 1799 took control of his father's music-publishing house, adding greatly to its reputation by publishing the musical remains of Mozart, which he secured from the great composer's widow. He was very successful as a composer, and also as a teacher, and wrote some valuable works on musical theory. His compositions consist of two operas, symphonies, vocal music, etc.

No. 266, Frame 20.

CROTCH, WILLIAM, born, Norwich, England, 1775; died, Taunton, England, 1847. He was a very precocious musical genius, even performing on the organ at a concert in London when only five years old. In 1786 he was at Cambridge as assistant to the professor of music, and soon became organist of Trinity and Kings Colleges, and Great St. Mary's Church. In 1788 he went to Oxford to study for the ministry, but in 1790 was appointed organist of Christ Church, and resumed the profession of music. In 1794 the degree of Bachelor of Music was conferred upon him at Oxford, that of Doctor of Music in 1799. In 1797 he became Professor of Music in Oxford University, and organist of St. John's College, lectured in the Music School 1800-1804, in 1820 was appointed music lecturer at the Royal Institution, London, and in 1822 became principal of the Royal Academy of Music. He wrote two oratorios, besides many anthems, glees, etc., and several works on musical theory.

No. 267, Frame 20.

HUMMEL, JOHANN NEPOMUK, pianist and composer; born, Pressburg, 1778; died, Weimar, 1837. About 1786 he became a pupil of Mozart at Vienna, with whom he lived for two years. From 1788-95 he made a pianistic tour with

his father through Germany, Denmark, England and Holland, and then returned to Vienna for further study. He was *Kapellmeister* to Prince Esterhazy from 1804 to 1811, after which he was in Vienna, teaching and composing, until 1816, when he became *Kapellmeister* at Stuttgart. In 1820 he accepted a similar position at Weimar, and from thence went on many extended pianistic tours, always being cordially received. At Paris, in 1825, he was made a Chevalier of the Legion of Honor. In 1833 he conducted a season of opera in London. He was well known as a teacher, and wrote many excellent compositions (including both dramatic and sacred music, pianoforte music, etc.), which are models of their kind, but lack any great originality.

No. 268, Frame 20.

CATALANI, ANGELICA, born, Sinigaglia, 1779; died, Paris, 1849. She was a celebrated soprano stage singer, with a voice of very wide range; was educated in the convent of Santa Lucia near Rome, and her first engagement was in 1795 at the Fenice Theatre, Venice. Her personal appearance, as well as her beautiful voice, assured her success, and she became extremely popular. She sang in the cities of Italy, exciting admiration everywhere, and in 1804 was at the Italian Opera in Portugal. She was married to a member of the French Embassy in that city, and they proceeded to Madrid and Paris, giving concerts. From Paris they went to London, and Catalani's voice won large sums of money. Returning to Paris in 1814, she undertook the management of the Italian Opera, but was not successful, and withdrew. From 1817-27 she travelled, giving concerts with undiminished popularity, and then retired to her country-seat, near Florence, Italy. Nos. 269, 270, Frame 20.

BARILLI, MARIANNE, born, Dresden, 1780; died, 1813. She was a very popular singer, principally at the theatres of Paris. No. 271, Frame 20.

BRANCHU, ALEXANDRINE CAROLINE, born, Passy, near Paris, 1780; died there, 1846. She entered the Paris Conservatoire in 1796, and took two prizes—the first prize for singing in 1798, and for declamation in 1799. Her talent was best suited for grand opera, and she made her début at the Royal Academy of Music in 1801. Her success was

immediate, and she became one of the foremost singers of her time. She retired from the stage in 1826, and spent her last years in her old home at Passy. Her final appearance was in one of Spontini's operas. No. 272, Frame 21.

MONTGÉROULT, HÉLÈNE DE NERVODE, Comtesse de Charnay, born, Lyons, 1764; died, Florence, 1836. She was one of the best women pianists of her day and was a pupil of Dussek. During the Revolution she left France, and in 1796 was in Berlin, afterward returning to Paris, and becoming known as a teacher. She published sonatas for the pianoforte, nocturnes for two voices with the pianoforte, and wrote a good instruction book for that instrument. She was buried in the church della Santa Croce in Florence.

No. 273, Frame 21.

LAFONT, CHARLES PHILIPPE, born, Paris, 1781; killed in a carriage accident in the South of France, 1839. He was a noted violinist, and the nephew of Bertheaume, with whom he studied; later being a pupil of Kreutzer and Rode. From 1801-1808 he made successful concert tours through Europe, for six years following was solo violinist to the Emperor of Russia, and in 1815 received a similar appointment under Louis XVIII of France. From 1831 he made concert tours, and it was while on one of these that he was killed.

No. 274, Frame 21.

WILHEM (properly, BOCQUILLON), GUILLAUME LOUIS, born, Paris, 1781; died there, 1842. He was a teacher of singing and did much to organize methods of musical instruction in the schools of France. After studying at the Paris Conservatoire, he was appointed a professor at the Lycée Napoléon in 1810. He became much interested in the teaching of singing in schools, and in 1819 was put in charge of the musical part of the work of a society for promoting elementary education. In 1820 he was appointed director of a normal school of music, and in 1835 became Director-general of music in the municipal schools of Paris, and a Chevalier of the Legion of Honor. He also organized singing classes, principally of working-people, and united them in a grand chorus called the "Orphéon." His published works consist of songs and choruses, and several treatises which explain his methods, etc.

No. 275, Frame 21.

HABENECK, FRANÇOIS ANTOINE, violinist and conductor; born, Mézières, 1781; died, Paris, 1849. He won the first violin prize at the Conservatoire in 1804; from 1808-16 was assistant professor at the Conservatoire; first violinist at the Opéra in 1818; director of the Académie de Musique, 1821-24, assistant conductor of the Opéra orchestra, 1824-31, and conductor, 1831-47. In 1822 he received the cross of the Legion of Honor. Beginning in 1828 he conducted the *Société des Concerts du Conservatoire*, and after the Revolution of 1830 became director of the concerts of Louis Philippe at the Tuileries. He was the first to introduce Beethoven's symphonies into France. He wrote many compositions for the violin, pianoforte, and orchestra; also songs, etc. No. 276, Frame 21.

SAUVAGEOT, CHARLES, born, Paris, 1781; died, 1860. He was a violinist, playing 1st violin in the orchestra of the Paris Opéra until 1829, when he resigned his position. He was also much interested in archæology.

No. 277, Frame 21.

FIELD, JOHN, noted composer and pianist; born, Dublin, Ireland, 1782; died, Moscow, 1837. His grandfather, an organist, gave him his first musical instruction, on the pianoforte, and when he was quite young he was apprenticed to Clementi & Co., the pianoforte makers in London. He received lessons from Clementi, in 1802 they went to Paris together, and Field played in public with great success. From thence they went to Germany, and later to St. Petersburg, where he established himself as a teacher in 1804, and became well known for his delightful concerts. From 1823 he was in Moscow, and was even more successful than in St. Petersburg. In 1832 he was again in London, played one of his own concertos at the Philharmonic and then made a concert tour through Belgium and Switzerland to Italy. At Naples he was ill in a hospital for nine months, and then started to return to Moscow, playing at Vienna on the way, and arousing much enthusiasm. His health was broken, however, and he died soon after reaching Moscow. His "Nocturnes" are his best compositions. No. 278, Frame 21.

HUET, AUGUSTE(?), a noted actor and singer, born in the latter part of the 18th century. He was connected with

the Opéra-Comique in Paris for several years, and in 1828 was associate manager of the Grand Théâtre at Rouen.

No. 279, Frame 21.

("Huet, artiste de l'opéra," was written in pencil on the margin of this portrait.)

PAGANINI, NICCOLÒ, celebrated violinist; born, Genoa, 1782; died, Nice, 1840. The career of this remarkable virtuoso is a record of brilliant but erratic genius. Although his parents were poor, he was able to study the violin under good masters, and at the age of eight composed a sonata. In 1793 he played in public at Genoa, and soon after went to Parma to study under Rolla and Ghiretti. He practised almost incessantly, inventing new methods and effects, and exciting admiration everywhere by his execution. Unfortunately, however, he was addicted to dissipation, even at an early age, was frequently unable to fulfil his engagements, suffered from illness brought on by reckless living, and was particularly fond of gambling. In 1805 he started on a concert tour, and soon after was appointed solo-player to the court of Lucca. He remained there for three years, but from 1808-27 travelled through Italy, giving concerts, surpassing all rivals, and becoming very celebrated. He was repeatedly invited to other European countries, but ill-health made it difficult for him to accept these invitations, until, in 1828, he played in Vienna, where he aroused unbounded enthusiasm, and received many honors. From thence he went to Germany, played in Paris in 1831, and also in London. He won a large fortune, and the effect of his playing was astonishing. His control of his instrument was marvellous, and his power was even ascribed to supernatural causes. In 1839 he felt that his illness was increasing, and retired to Italy, but rapidly grew worse, and died the following year. Although a few of his compositions contain charm and originality, most of them are now forgotten, and his power lay in his execution, not in his works.

Nos. 280-283, Frames 21 and 22.

KREUTZER, CONRADIN, opera composer; born, Messkirch, Baden, 1782; died, Riga, 1849. After studying with Albrechtsberger in Vienna, he brought out a successful opera in Stuttgart, 1812. Soon after he was appointed *Kapellmeister* to the king of Würtemberg, and during the next five

years wrote eight dramatic works. In 1817 he became *Kapellmeister* to the Prince von Fürstenberg at Donau-eschingen, and in 1822 returned to Vienna, where he remained as director of various theatres until 1840. From 1840-46 he was in charge of a theatre at Cologne. He died while at Riga with his daughter, an opera-singer. He wrote many operas, and a few of them are still played, though most are forgotten. His best work, *Das Nachtlager von Granada*, continues to be popular on all German stages. He also wrote church music, pianoforte pieces, etc., and some fine songs and choruses. No. 284, Frame 22.

AUBER, DANIEL FRANÇOIS ESPRIT, celebrated composer; born at Caen, Normandy, 1782; died, Paris, 1871. When only eleven years of age he wrote some popular ballads and songs. In 1812 he composed his first opera, which was performed by a society of amateurs in Paris, and Cherubini, being present at the performance, recognized Auber's ability, and kindly agreed to superintend his studies. His first two attempts at dramatic composition were not successful, but the third was more fortunate, and after that his popularity was continuous. He produced more than forty operas. Some of the highest marks of distinction were conferred upon him, and he was made Director of the Conservatoire, and *Imperial Maître de Chapelle*. *Fra Diavolo*, *La Muette de Portici*, and *The Black Domino*, are among his most noted operas. His compositions are remarkable for delicacy and grace. Nos. 285, 286, 287 (288), Frame 22.

No. 288 represents Auber's study, at his residence, rue St. Lazare, No. 50, Paris.

GALLI, FILIPPO, born, Rome, 1783; died, Paris, 1853. He made his début at Bologna in 1804 and became one of the most celebrated singers of the Italian stage. He sang at Paris for the first time in 1825, and appeared in several of Rossini's operas in parts written especially for him.

No. 289, Frame 22.

RIES, FERDINAND, pianist and composer; born, Bonn, 1784; died, Frankfort, 1838. He was a pupil of Beethoven at Vienna from 1801-1805, spent two years in Paris, and then made concert tours to Russia, and other parts of Europe. In 1813 he went to England, played at the Philharmonic concerts, and soon became well known as a fine

pianist and teacher. He married an English lady, and having accumulated a fortune, retired to Godesberg, near his native town. He removed to Frankfort about 1830, conducted several of the Lower Rhine musical festivals, and from 1834-36 was town musical director at Aix-la-Chapelle; returned to Frankfort to take charge of the Cecilian Society, but died soon after. He composed three operas, two oratorios, and much pianoforte music, etc. No. 290, Frame 22.

ONslow, GEORGE, born, Clermont-Ferrand, France, 1784; died there, 1852. He was grandson of the first Lord Onslow, and lived in London in his youth, where he studied music with Cramer and other eminent masters. Returning to France, he learned to play the violoncello, composed some chamber music, and then studied with Reicha, in order to compose for the stage. Between 1824-37 he wrote three light operas which were temporarily popular. He was an accomplished musician, and industrious composer. His social position and agreeable manners won him many friends, and in 1842 he was elected a member of the Académie to succeed Cherubini. He wrote much chamber-music, and was devoted to that form of composition. His best works are his string quintets. No. 291, Frame 22.

BLAZE, FRANÇOIS HENRI JOSEPH (called Castil-Blaze), noted critic and writer on music; born, Cavaillon, France, 1784; died, Paris, 1857. In 1799 he went to Paris to study law, but had decided musical tastes, and entered the Conservatoire. His law studies led to his receiving government appointments, which took him to the South of France, but he devoted his leisure time to writing on music. Resigning his position in 1820, he returned to Paris, and published the work for which he is best known, entitled *De l'opéra en France*. From 1822-32 he was musical critic of the *Journal des Débats*. He wrote many books on music, the libretti of several operas, and some musical compositions. As a critic, his opinion carried great weight, and his articles (signed "XXX") were considered authoritative. No. 292, Frame 22.

SPOHR, LOUIS, famous violinist, composer, and conductor; born, Brunswick, 1784; died, Cassel, 1859. Having received a good musical education, he played a violin concerto of his own composition before the Duke of Brunswick

at the age of 14, which was so pleasing, that he was given a position in the court orchestra, and the Duke offered to bear the expense of his further instruction in music. He became the pupil of Franz Eck, and accompanied his teacher on a concert tour for over a year. In 1805 he took charge of the orchestra of the Duke of Gotha, and began to compose orchestral works, operas, sacred music, etc. Some successful concert tours which he made about this time brought him much fame, and from 1812-15 he was orchestral leader at the Theatre an der Wien. In 1817 he took charge of the opera at Frankfort, and his opera *Faust* was produced very successfully. In 1819 he resigned this position, and after bringing out two symphonies in England, and giving concerts there and in Paris, accepted, in 1821, the appointment for life as court conductor at Cassel, where he became famous as a conductor, and wrote some of his best music. He was retired on a pension in 1857. *Jessonda* (1823) is his most popular opera.

Nos. 293-295, Frames 22 and 23.

FÉTIS, FRANÇOIS JOSEPH, born, Mons, Belgium, 1784; died, Brussels, 1871. He was a musical critic, theorist, historian, and composer, and one of the most thorough musical scholars of his time. The son of an organist, he learned in his boyhood to play the organ, piano, and violin; and later (1800-1803) attended the Paris Conservatoire. In 1803, he went to Vienna for further study, and several of his compositions were published soon after. In 1806 he married, and as his wife had abundant means, could pursue his musical studies with ease. This fortune was lost in 1811 and he retired to Ardennes; lived quietly for two years, and devoted himself to researches into the theory of harmony, and other philosophical subjects. In 1813 he was appointed organist and Professor of Music at Douai, and in 1821 became professor of counterpoint and fugue at the Paris Conservatoire, publishing a valuable text-book on those subjects soon after. In 1827 he was appointed Librarian of the Conservatoire, and in 1833 Director of the Brussels Conservatoire and director of music for King Leopold I of Belgium. He was the composer of several operas, as well as much pianoforte music, orchestral symphonies, sacred music, etc., but his chief works are his writings upon history, theory and literature of music. His *Biographie Universelle des Musiciens*, and *Histoire Générale de la Musique* are his most important works.

No. 296, Frame 23.

ST. AUBIN, MADAME DURET, a celebrated opera-singer; born, Paris, 1785. She retired from the stage in 1820.

No. 297, Frame 23.

VALENTINO, HENRI JUSTIN ARMAND JOSEPH, born, Lille, 1787; died, Versailles, 1865. He was assistant conductor at the Paris Opéra from 1818-30, and during part of that time was *Maître de Chapelle honoraire* to the King. From 1831-36 he was very successful as conductor of the Opéra-Comique, and from 1837-41 tried to lead a series of popular concerts for classical music. They did not succeed, however, and were discontinued, after which he retired to Versailles.

No. 298, Frame 23.

WEBER, CARL MARIA FRIEDRICH ERNST, FREIHERR VON, famous composer, and founder of the romantic school of German opera; born, Eutin, near Oldenburg, 1786; died, London, 1826. He came of a musical family, and, his father being connected with the stage, Weber gained a thorough knowledge of the theatre. Of his teachers, the most noted was Abbé Vogler, who in 1804 obtained for Weber the position of musical director at the theatre of Breslau. Resigning in 1806, Weber was for a short time Musik-Intendant for Duke Eugene of Würtemberg, and then private secretary to the Duke Ludwig of Stuttgart. At this frivolous and dissipated court, Weber's genius had no incentive for development, but in 1810 he was dismissed in undeserved disgrace, and went to Mannheim. Here his first symphony was performed, and soon after his opera, *Silvana*, was produced at Frankfort. In 1813 he was appointed director of music at a Prague theatre, and his patriotic songs, written at this time, won him reputation throughout Germany, and endeared him to his countrymen. In 1817 he was invited to Dresden to organize the German opera for the King of Saxony, and it flourished under his direction. German opera was then in a state of decadence, having been replaced by the French and Italian schools, and Weber brought it to its rightful place. His opera *Der Freischütz*, produced at Berlin in 1821, aroused great enthusiasm. For some years he had been a victim of consumption, and he now grew worse. He aroused himself to execute a commission for the Covent Garden Theatre in London, and was able to conduct the first twelve performances of his work in that city, but died soon after. Besides his ability as a conductor, he was a notable pianist,

and composed many works of a high order for the pianoforte, besides fine vocal and instrumental music.

Nos. 299, 300, Frame 23.

KUHLAU, FRIEDRICH, born, Uelzen, Hanover, 1786; died, Copenhagen, 1832. He studied music in Hamburg, but in 1810 fled to Copenhagen, to escape service in the French army, and became first flutist in the orchestra of the King of Denmark. He wrote a series of successful operas, and in 1818 was appointed court composer, and given the title of Professor. He enjoyed great popularity, and in 1825 visited Vienna, where he made the acquaintance of Beethoven. Besides his dramatic works he wrote many compositions for the flute, pianoforte and violin. Early in life he had the misfortune to lose one eye.

No. 301, Frame 23.

BOULANGER, MARIE JULIE HALLIGNE, noted opera singer; born, 1786; died, 1850. After studying at the Paris Conservatoire she made her début at the Opéra-Comique in 1811, and remained on the stage until 1845.

No. 302, Frame 23.

BISHOP, SIR HENRY ROWLEY, celebrated dramatic composer; born, London, 1786; died there, 1855. He began to compose operas at eighteen years of age, and in 1810 became composer and director of music for the Covent Garden Theatre. He was one of the original members of the Philharmonic Society, and at one time its conductor. The University of Oxford made him Bachelor of Music in 1839. For two years he was professor of music at Edinburgh, and in 1848 was appointed professor of music at Oxford. He was knighted in 1842. He wrote many popular operas, and some of the best known English songs. *Home, Sweet Home* was first sung in one of his operas.

No. 303, Frame 23.

KALKBRENNER, FRIEDRICH WILHELM MICHAEL, pianist, composer and teacher; born, near Berlin, 1788; died, Enghien, near Paris, 1849. He was a pupil at the Paris Conservatoire, and in 1813 played at concerts in Berlin and Vienna. From 1814-23 he was in London, teaching, and playing in public, and in 1824 went to Paris, where he became a member of the firm of Pleyel & Co., manufacturers of pianos. He was very successful and well known as a

teacher, but a man of much vanity, and even offered to instruct Chopin when he came to Paris in 1831. He wrote an instruction book, and many pieces for the pianoforte, but his works have not proved of permanent value.

No. 304, Frame 23.

PIXIS, JOHANN PETER, born, Mannheim, 1788; died, Baden-Baden, 1874. He was a pianist and composer for the pianoforte, lived in Munich from 1809-25, and then went to Paris, where he became well known as a teacher. With his adopted daughter, a talented singer, he went on a tour as far as Naples, and after her marriage established himself at Baden-Baden, continuing to teach, and giving much time to composition. He wrote two operas, but his works (which number over 150) are principally for the pianoforte.

No. 305, Frame 23.

MERLIN, MARIA DE LAS MERCEDES DE JARUCO, COMTESSE, born, Havana, Cuba, 1789; died, Paris, 1852. She was an excellent amateur musician, organized benevolent concerts, at which many famous artists appeared, and was the author of several interesting books of reminiscence and travel. Most of her life was spent in Paris. Her best known work is a life of Mme. Malibran, the singer.

No. 306, Frame 23.

BOCHSA, ROBERT NICOLAS CHARLES, famous player of the harp; born, Montmédy, Meuse, 1789; died, Sydney, Australia, 1856. He composed for the theatre when very young, and his first opera was produced when he was sixteen. In 1806 he entered the Conservatoire. He studied the harp under Nadermann and Marin, inventing new methods and effects, and in 1813 became harpist to the Emperor Napoleon. Several of his operas were brought out in Paris at this time. Later he was appointed harpist to Louis XVIII and the Duc de Berri, but in 1817 was detected in forgeries, and obliged to flee to England. In London his harp playing became very popular, and he had many pupils. He conducted the Lenten oratorios with great success, producing among others one of his own composition, and was appointed professor of the harp and general secretary of the Royal Academy, but dismissed from this position in 1827, on account of his private character. He became conductor of the King's

Theatre, and also gave annual concerts, but in 1839 eloped with the wife of Sir Henry Bishop, and undertook concert tours through Europe (except France), America and Australia, where he died.

No. 307, Frame 24.

DONZELLI, DOMENICO, born, Bergamo, 1790; died, Bologna, 1873. A celebrated singer, with an excellent tenor voice, he sang in the theatres of Italy, Paris, and London; was an associate member of the *Accademia Filarmonica* at Bologna, and of the society of *Santa Cecilia* at Rome.

No. 308, Frame 24.

CZERNY, CARL, famous teacher and composer; born, Vienna, 1791; died there, 1857. He had the best musical instruction (Beethoven, Clementi, and Hummel being among his teachers), soon became well known as a pianist, and was very successful as a teacher. After a short time he gave up playing in public, and gave all his attention to teaching and composition. He published over 1,000 pieces of music, many of which were studies for the pianoforte. Among his pupils were several musicians who afterward became famous. Most of his life was spent in Vienna, where he was known as one of the foremost pianoforte teachers of his time.

No. 309, Frame 24.

MEYERBEER, GIACOMO, celebrated opera composer; born, Berlin, 1791; died, Paris, 1864. He was of Jewish parentage, and his real name was Jacob Liebmann Beer, but in order to inherit some property he added the prefix "Meyer" to his surname, and preferred to use the Italian form "Giacomo," rather than "Jacob." Among his teachers were Clementi and the Abbé Vogler, and he won a high reputation in Vienna as a pianist. He wished to become famous as a dramatic composer, however, and in 1815 went to Italy to study. There he produced a series of very popular light operas, but realizing that he could do more serious and better work, returned to Germany in 1823. In 1826 he went to Paris, made a study of French opera, and though domestic affairs interrupted his work for a time, he produced, in 1831, an opera, *Robert le Diable*, which at once made him celebrated. Several other operas followed, at Paris, his masterpiece, *Les Huguenots*, being brought out in 1836; and then, having been appointed *Kapellmeister* to the King of Prussia, he spent most of his time at Berlin. In

1849 he returned to Paris, and during his last years divided his time between these two cities. Besides his dramatic works, he wrote much vocal and instrumental music, oratorios, cantatas, etc. Several of his operas are among the standard stage pieces of modern times.

Nos. 310-312, Frame 24.

HÉROLD, LOUIS JOSEPH FERDINAND, noted opera composer and pianist; born, Paris, 1791; died there, 1833. His first music-teacher was Fétis, and in 1806 he entered the Conservatoire, won first prize for pianoforte playing, and in 1812 the *Prix de Rome*. After three years of hard work in Rome he became pianist to Queen Caroline at Naples, and brought out a successful opera in that city in 1815. Returning to France, he was asked by Boieldieu to complete one of his scores, it was produced with great success and he was encouraged to continue in the same line of work. In 1817 he brought out two successful operas of his own, and from that time until 1832 produced many charming operas and ballets. In 1824 he became pianist at the Italian opera, for two years was chorus master there, and then was appointed *chef du chant* at the Grand Opéra. The following year he was made a Chevalier of the Legion of Honor. He died of consumption at the age of forty-one.

Nos. 313, 314, Frame 24.

FÜRSTENAU, ANTON BERNHARD, noted flute player; born, Münster, 1792; died, Dresden, 1852. He played in public when but seven years old, from 1803 travelled with his father on concert tours, and in 1820 became Royal Chamber Musician at Dresden. He wrote about 150 pieces for the flute.

No. 315, Frame 24.

WILD, FRANZ, celebrated tenor singer; born, Hollabrun, Austria, 1791; died, Ober Döbling, near Vienna, 1860. He sang with great success in the theatres of Austria and Germany, London and Paris. Beethoven heard him with much pleasure in 1815, and even accompanied him on the pianoforte. He retired from the stage in 1857.

No. 316, Frame 24.

ROSSINI, GIOACHINO ANTONIO, celebrated dramatic composer; born, Pesaro, Italy, 1792; died, Ruelle, near Paris, 1868. His father being a town musician, and his mother a

singer, the atmosphere of his home was musical. Although his parents were poor, in 1807 he was enabled to enter the Liceo at Bologna, one of his compositions won a prize, and soon he gave all his attention to writing operas. He was very successful, his earlier works were brought out in Venice, Bologna, Rome and Naples, and from 1815-23 he was engaged to write two operas each year for Barbaja, manager of theatres in Naples, Milan and Vienna. In 1822 he was in Vienna, and in 1823 went to London, where he received large sums of money, and honors from the king and court. After remaining in London five months, he took charge of the Théâtre Italien in Paris, brought out several operas, and was appointed composer to the king and *Inspecteur-général du chant en France*. His greatest opera, *Guillaume Tell*, was produced at the Paris Opéra in 1829. This was his last dramatic production, although he was but thirty-seven years of age. The revolution of 1830 cancelled an agreement to compose other operas. Meyerbeer was becoming popular, and Rossini resolved never to write for the stage again. He composed his beautiful *Stabat Mater* in 1832, though it was not produced in its complete form until 1842. From about 1836-55 he resided in Bologna and Florence, and then returned to Paris, living there until his death. His home was the gathering place of artistic and clever people, and his jovial nature made him a delightful companion. During these years his compositions were principally for the pianoforte.

Nos. 317-320, Frame 24.

DROUET, LOUIS FRANÇOIS PHILIPPE, born, Amsterdam, 1792; died, Bern, 1873. He was a famous flute-player, from 1807-10 was teacher to King Louis of Holland, and in 1811 was appointed flute soloist to the Emperor Napoleon. In 1816 he played in London at the Philharmonic concert, and from thence went on an extended tour through Europe; from 1836-54 was Court *Kapellmeister* at Coburg, and later visited America. He published about 150 compositions for the flute.

No. 321, Frame 25.

FODOR, JOSEPHINE MAINVILLE, born, Paris, 1793. She was a celebrated singer who made her début in St. Petersburg in 1810, sang at the Opéra Comique and Théâtre Italien in Paris until 1816, when she went to London. In 1818 she went to Italy and became very popular in that

country. In 1825 her voice began to fail, and in 1833 she retired from the stage.

No. 322, Frame 25.

GOMIS, JOSEPH MELCHIOR, composer and teacher; born, Anteniente, Valencia, Spain, 1793; died, Paris, 1836. His first teacher was Vincent Martini, and at the age of sixteen he became teacher of singing in the convent where he received his education, at the same time studying composition with Pons. When twenty-one years of age he was made chief of a military band in Valencia; in 1817 went to Madrid, produced several operas, and was appointed band-master of the Royal Guards. He went to Paris in 1823, and to London in 1826, taught singing and wrote many popular songs. His great desire was to be a successful French opera composer, but he failed to realize that ambition, and only one of his operas met with even partial success in Paris. His songs, boleros, etc., were popular, however, both in France and England.

No. 323, Frame 25.

LABLACHE, LUIGI, noted bass opera-singer; born, Naples, 1794; died there, 1858. His voice was trained at the *Conservatorio della Pietà de' Turchini*, where he studied for six years. He made his début at the San Carlino theatre at the age of eighteen, and a year later was first bass singer at the Opera at Palermo, singing there with ever-increasing popularity for five years. He also sang in Milan, Venice, and Vienna, and in 1830 won, at Paris, a reputation as the foremost bass singer of his time. He retired from the stage in 1852.

No. 324, Frame 25.

MOSCHELES, IGNAZ, celebrated pianist, teacher and composer; born of Jewish parentage, Prague, 1794; died, Leipsic, 1870. He was a pupil at the Prague Conservatorium, under Dionys Weber, and then went to Vienna, studied with Albrechtsberger and Salieri, and gained some reputation as a teacher and performer. In 1815 he played some of his own works in public, with great success, and for the following ten years travelled in Europe as a virtuoso. In 1826 he settled in London and was busily employed as a concert player and conductor, teacher, and composer. In 1846 he returned to Germany to become Professor of the pianoforte at Mendelssohn's new Conservatorium of Music at Leipsic, and contributed greatly to its success. His compositions were chiefly for the pianoforte.

No. 325, Frame 25.

RUBINI, GIOVANNI BATTISTA, celebrated tenor opera-singer; born, Romano, near Bergamo, 1795; died there, 1854. After singing in various Italian theatres, he first became famous at Vienna in 1824, and then sang with increasing celebrity in Milan, Paris, and London. He also sang in Berlin and St. Petersburg, was considered the leading tenor of his time, and, having accumulated a large fortune, retired, in 1845, to a country-seat near his old home at Romano.

No. 326, Frame 25.

MOZIN, BENOIT FRANÇOIS, died, Sèvres, near Paris, 1857. After studying at the school of the Baron de Breteuil, he published several compositions for the pianoforte, and became well known as a teacher. Unfortunately he had a passion for gambling, by which he lost all that he earned.

No. 327, Frame 25.

MARSCHNER, HEINRICH AUGUST, opera composer; born, Zittau, Saxony, 1795; died, Hanover, 1861. His public career began with the production of an opera in 1820 at Dresden, which led to his appointment as assistant conductor of the German and Italian opera in that city in 1823. In 1826 he resigned this position, and soon afterward was appointed director of music at the theatre at Leipsic, where he produced a very successful opera in 1828, a translation of which was brought out in London the following year. Other operas followed, and in 1831 he was made court *Kapellmeister* at Hanover. His greatest work, *Hans Heiling*, was produced there in 1833—an opera so good that it is still played in German theatres. In 1859 he was retired with a pension. Besides many operas, he composed songs and pianoforte music. He wrote with great ease and rapidity, and his compositions rank about with those of Weber and Spohr.

No. 328, Frame 25.

LOEWE, JOHANN CARL GOTTFRIED, noted composer; born, Löbejün, near Halle, 1796; died, Kiel, 1869. In 1807 he entered the choir at Köthen. Two years later he went to Halle and became a pupil of Türk at the Francke Institution, where his fine voice attracted much attention and King Jerome of Westphalia became his patron for a few years. About 1813 he entered the Singakademie at Berlin, and from 1817–19 was a theological student at the University of Halle.

His first "ballads" were composed in 1818. In 1820 he was appointed professor and cantor at a school in Stettin, and in 1821 became musical director of that city, and organist of St. Jacobus. In 1837 he was elected a member of the Akademie at Berlin. He travelled extensively, visiting the principal cities of Europe, where he sang his ballads with pianoforte accompaniment, with great success. He perfected this form of music, and the ballads are among his most important compositions. In 1866 he resigned his position at Stettin and removed to Kiel, where he died three years later. His published compositions number 145, and consist of an opera and many oratorios, besides his ballads.

No. 329, Frame 25.

SCHUBERT, FRANZ PETER, famous composer; born, Lichtenthal, near Vienna, 1797; died, Vienna, 1828. The son of the parish school-master, he was early taught to play the violin and clavier by his father, and at the age of eleven was sent to the Imperial school where choristers were trained for the court chapel. He had an insatiable thirst for composition, and his teachers were so charmed with his wonderful ability that they neglected to ground him well in fundamental principles of music, and this lack of early training hampered him through life. At the age of seventeen he left the school of choristers but continued to study with Salieri, taught for a short time in his father's school, and in 1816 went to live with a friend in Vienna, where he could devote all his time to music. It was always his chief characteristic to crowd his life with work; in one day he composed 8 lyrics, and in one year wrote 8 operas. He made Vienna his home during the remainder of his life, and his songs and pianoforte music were in demand by the publishers. In 1828 he gave a concert of his own works, which was very successful. His finest works are his symphonies. A simplicity and earnestness of character made him beloved by all who knew him.

No. 330, Frame 25.

DONIZETTI, GAETANO, one of the most brilliant Italian opera composers of the 19th century; born, Bergamo, 1797; died there, 1848. He studied in the Bergamo school of music, and at Bologna. His first opera was produced at Venice in 1819, after which he continued to compose with great success, and travelled from place to place bringing out his

operas. In 1837 he became Director of the Naples Conservatorio, but soon resigned the office to devote himself to composition. In 1842 the Emperor of Austria appointed him Court Composer and Master of the Imperial Chapel, but he died at the height of his prosperity, being stricken with paralysis. His best operas were written after 1830. They were produced in London and Paris as well as Italy, and brought him great celebrity. The list of his operas is a long one, numbering nearly seventy. *Lucia di Lammermoor*, founded on Sir Walter Scott's *The Bride of Lammermoor*, is his masterpiece.

No. 331, Frame 25.

MERCADANTE, FRANCESCO SAVERIO, famous composer; born, Altamura, Italy, 1797; died, Naples, 1870. He studied at the Royal College of Music in Naples, was leader of the orchestra, and after leaving that institution began to compose for the stage. He became known throughout Italy for his operas, and his reputation spread to Vienna. He lived in many different cities, according to the theatre for which he was writing, but in 1833 was appointed musical director in the cathedral of Novara. In 1836 he went to Paris to superintend the production of one of his operas, was made a member of the Institut, and in 1840 was appointed director of the Conservatorio at Naples. During the latter part of his life he was blind. Besides his operas he wrote much church music.

No. 332, Frame 25.

BERTINI, HENRI JÉROME, pianist and composer; born, London, 1798; died near Grenoble, France, 1876. At the age of twelve, he went with his father on a successful pianistic tour through Holland, the Netherlands and Germany; later studied in Paris, and spent some time in England and Scotland. From 1821 to 1859 he lived in Paris, and from thence made many concert tours through Europe. From 1859 until his death he resided on his estate at Meylan. He wrote over 200 compositions, including pianoforte pieces, chamber music, etc.

No. 333, Frame 25.

POHLENZ, CHRISTIAN AUGUST, born, Saalgast, Niederlausitz, 1799; died, Leipsic, 1843. He was organist of the Thomaskirche in Leipsic, and from 1827-35 conducted the Gewandhaus concerts. He wrote some popular songs and choruses.

No. 334, Frame 26.

HALÉVY, JACQUES FRANÇOIS FROMENTAL ÉLIE, noted dramatic composer, born of Jewish parentage, Paris, 1799; died, Nice, 1862. He entered the Conservatoire in 1809 and won several prizes, the last being the *Prix de Rome* in 1816. This sent him to Italy, and for three years he worked hard, composed an opera, and much other music. In 1822 he returned to Paris, and after many unsuccessful attempts at recognition for his work, brought out an opera in 1827. Though this was not well received, he continued to compose, steadily improved, produced two successful operas in 1828-29, and was appointed *chef de chant* at the Opéra in 1830. Shortly before this he was made Professor of harmony and accompaniment at the Conservatoire, and held three professorships in that institution at different times. His masterpiece, *La Juive*, was brought out at the Opéra in 1835. From that time until 1857 he wrote many successful operas, and takes high rank among composers. He was a Chevalier of the Legion of Honor, in 1836 became one of the three musical members of the Académie, and in 1854 was appointed Secretary of the Académie. Besides his operas, he wrote some pianoforte music, songs, etc., and a text-book of singing.

No. 335, 336, Frame 26.

DAMOREAU, LAURE CINTHIE (*née* Montalant), noted singer; born, Paris, 1801; died, Chantilly, 1863. She entered the Paris Conservatoire in 1808, and made her first public appearance at the Théâtre Italien in 1819; was engaged for the London Opera in 1822, but not being successful in England, returned to Paris, and sang at the Grand Opéra in 1826, arousing much enthusiasm. She was equally popular in Brussels in 1827, and married the actor Damoreau in that city. During the following years she made singing tours in Europe and the United States, and from 1834-56 taught singing at the Conservatoire in Paris. No. 337, Frame 26.

BELLINI, VINCENZO, born, Catania, Sicily, 1802; died, Puteaux, near Paris, 1835. His first teacher was his father, an organist. In 1819 he entered the Conservatorio at Naples, and his first opera was produced while he was still a student at that institution. This led to an order for an opera for the opera-house at Naples, which was so successful that other orders followed, and soon his reputation was established. His devotion to his art, and energy of application were unceas-

ing, and some of the best known of the Italian operas were composed by him. He died in the thirty-third year of his age, and overwork no doubt led to the illness which ended his life. *Norma*, *La Sonnambula*, and *I Puritani* are three of his operas which are standard works. No. 338, Frame 26.

BÉRIOT, CHARLES AUGUSTE DE, famous violinist; born, Louvain, 1802; died, Brussels, 1870. He studied under Viotti and Baillot in Paris, played at concerts in that city, and then in England, and met with much appreciation. From 1826-30 he was solo-violinist to the King of the Netherlands, and during the five years following travelled extensively, giving concerts. In 1843 he became professor of violin playing at Brussels Conservatoire, but in 1852 the loss of his eyesight obliged him to resign this position. He published many compositions for the violin, and two works on violin-playing. He married Madame Malibran, the famous opera-singer. No. 339, Frame 26.

NOURRIT, ADOLPHE, celebrated tenor singer; born, Paris, 1802; died, Naples, 1839. He sang at the opera in Paris from 1821-37, was extremely popular, and many rôles were written expressly for him. He was also the composer of some clever ballets. In 1837 the engagement of Duprez at the Opéra for leading parts was a great mortification to him. Rather than share the honors which he had always enjoyed alone, he resigned his position at the Opéra, as well as that of professor of lyric declamation at the Conservatoire, and started for a tour as an opera singer in Italy. Though very cordially received, the fancied slight which he had sustained affected his spirits so keenly that, in a delirium, he threw himself from a window one night and was killed. No. 340, Frame 26.

MOLIQUE, WILHELM BERNHARD, violinist and composer; born, Nuremberg, 1803; died, Cannstatt, 1869. He studied with his father, a town musician, and then for two years was at Munich under Rovelli. From thence he went to Vienna, played in the orchestra of the theatre in that city, and in 1820 returned to Munich as conductor of the town band. In 1822 he made a tour giving concerts, and in 1826 became leader of the Royal orchestra at Stuttgart, remaining there until 1849. In 1849 he went to England, where he

lived until 1866, enjoying a high reputation as a teacher and concert violinist, after which he retired to Cannstatt. He ranks among the best violin composers of the 19th century.

No. 341, Frame 26.

SCHMITT, JACQUES, born, Obernburg, Bavaria, 1803; died, Hamburg, 1853. He was a teacher of the piano in Hamburg, and a very prolific composer. He published over 300 compositions, including pianoforte studies, sonatas for violin and piano, etc., besides one opera, brought out in Hamburg.

No. 342, Frame 26.

ADAM, ADOLPHE CHARLES, born, Paris, 1803; died there, 1856. His father was a professor at the Conservatoire, and Adam became a student in that institution at the age of fifteen. While there he was the pupil and close friend of Boieldieu, by whose advice he began to compose for the stage. He wrote comic operas which were very successful, and soon founded the Théâtre National. Unfortunately this enterprise failed, and he was ruined financially as well as deeply in debt. For five years he worked to repay all that he owed, and succeeded in doing so, to his great credit. In 1848 he was appointed professor of composition at the Conservatoire to succeed his father. He wrote over fifty popular operas (of which *The Postilion of Lonjumeau* is the most noted), but he does not take very high rank among dramatic composers.

No. 343, Frame 26.

BERLIOZ, HECTOR LOUIS, noted composer; born, near Grenoble, France, 1803; died, Paris, 1869. Like many musicians afterward famous, his talent was strongly opposed in his youth. He was sent to Paris to study medicine, but neglected his medical studies and entered the Conservatoire, earning his way by singing in the chorus of an obscure theatre. He won three prizes at the Conservatoire, among them the *Prix de Rome*, which gave him three years' residence in Rome with a government pension. While in Italy his compositions met with some success, and after returning to Paris he continued to devote himself to composition and to journalistic work. He wrote many articles for the *Journal des Débats*. In 1852 he became librarian of the Conservatoire, in 1856 was elected a member of the Academy, and was also made a member of the Legion of Honor. Beginning in 1843, he made many successful concert tours through Europe. He

wrote three operas, but most of his compositions were for the orchestra, which he understood well, and used in a manner which shows him to have been a founder of the new Romantic school, of which Wagner is the chief exponent. His music was somewhat unappreciated in his day, but he has since been better understood. His *Traité d'instrumentation et d'orchestration* and *Le chef d'orchestre* are works which have attracted much attention. Nos. 344-46, Frame 26.

MONPOU, FRANÇOIS LOUIS HIPPOLYTE, born, Paris, 1804; died, Orleans, 1841. From 1817-19 he was a pupil in Choron's school of music, and then organist at the Cathedral of Tours. Not being competent to fill the position acceptably, however, he returned to Choron, and was his assistant at the school. In 1828 he began to compose songs which attained some popularity, and later brought out several light operas with success, but had not sufficient musical talent to produce works of lasting value.

No. 347, Frame 26.

BENEDICT, SIR JULIUS, born of Jewish parentage, Stuttgart, 1804; died, London, 1885. He studied with Hummel at Weimar, and also with Weber, and at the age of nineteen was appointed conductor of a theatre at Vienna. In 1825 he held a similar position at Naples and his first opera was produced in that city. After some time spent in Paris, where he became the friend of leading musicians of the day, he established himself in London in 1835, and the following year was made musical director of the opera buffa at the Lyceum Theatre. His first English opera was brought out in 1838, and was followed by others. In 1850 and 1851 he accompanied Jenny Lind on her American tour, and directed all her concerts, after which he became conductor at Her Majesty's Theatre and Drury Lane, and in 1859 at Covent Garden. He conducted the Monday Popular Concerts, the Liverpool Philharmonic from 1876-80, and various festivals. His own annual concert was one of the events of the musical season in London for over forty years. He was knighted in 1871. The list of his works includes, besides his operas, many beautiful cantatas, oratorios, symphonies, etc.

No. 348, Frame 26.

LACHNER, FRANZ, composer and conductor; born, Rain, Bavaria, 1804 (one authority says 1803); died, Munich, 1890.

He was the son of an organist, a pupil of his father, and in 1822 went to study in Vienna, where he became an intimate friend of Schubert. Soon he had charge of a theatre in that city, and in 1826 went to Mannheim as opera conductor. In 1836 he was in Munich as the chief *Kapellmeister*, and in 1852 was made General Music Director in that city, retiring with a pension in 1865. The University of Munich conferred the degree of Doctor upon him in 1872. He was a very prolific composer, and some of his works are very fine. In Southern Germany they were considered classics. He produced four operas, besides oratorios, symphonies, songs, etc.

No. 349, Frame 26.

SONTAG, HENRIETTE, Countess Rossi, famous opera-singer; born, Coblenz, 1805; died, Mexico, 1854. She sang with unvarying success in the principal cities of Germany, in Paris and in London, until 1830, when she withdrew from the stage on account of her marriage to Count Rossi, Sardinian Ambassador at the court of Holland. She resumed her career as an opera-singer in 1849, however, on account of financial losses, and aroused even greater enthusiasm than before. She made a tour of Mexico in 1854, and contracted cholera, from which she died.

No. 350, Frame 27.

HENSEL, WILHELM, painter; born in Brandenburg, 1794; died, Berlin, 1861.

HENSEL, FANNY CECILE (*née* Mendelssohn-Bartholdy), born, Hamburg, 1805; died, Berlin, 1847. She was the eldest sister of Felix Mendelssohn-Bartholdy, who was deeply attached to her, and had great faith in her musical judgment and ability. She was an excellent pianist, and composed songs and pieces for the pianoforte, of which several collections were published. She married the artist Hensel in 1829.

No. 351, Frame 27.

LABARRE, THEODORE, conductor, composer and famous player of the harp; born, Paris, 1805; died there, 1870. He studied with Bochsá and others in Paris, and then at the Conservatoire under Fétis and Boieldieu. From 1847-49 he was leader of the orchestra at the Opéra-Comique, in 1851 became conductor of the orchestra of Napoleon III, and in 1867 was appointed professor of the harp at the Conserva-

toire. He wrote operas and ballets, besides many compositions for the harp, and a "*Méthode*" for that instrument. He spent much time in London. No. 352, Frame 27.

REBER, NAPOLÉON HENRI, born, Mülhausen, Alsatia, in 1807; died, Paris, 1880. After studying at the Paris Conservatoire, he first attempted chamber-music, and the grace and charm of his compositions were appreciated at once. This success led him to write for the stage, and between 1840-57 he produced several operas and a ballet, which were well received. He was appointed professor of harmony at the Conservatoire in 1851, in 1853 was elected to the Institut, in 1862 became professor of composition, and was made an Inspector of the Conservatoire in 1871. In 1862 he published his "*Traité d'Harmonie*," an excellent work of its kind. Besides his dramatic works, he wrote four symphonies, some sacred music and many pieces for the pianoforte and violin. His tastes were refined and intellectual, and he had a high sense of honor. No. 353, Frame 27.

MALIBRAN, MARIA FÉLICITÀ (*née* Garcia), celebrated opera-singer; born, Paris, 1808; died, Manchester, England, 1836. She made her début in London in 1825, and then sang with great success in New York, Paris, London, and the cities of Italy. A charming personality, combined with a beautiful voice, made her extremely popular, and she won a large fortune by her singing. She married the French merchant Malibran in New York in 1826, but he was soon bankrupt, and they were separated. Her second husband was the violinist de Bériot, to whom she was married but a short time before she died. No. 354, Frame 27.

GRISAR, ALBERT, opera composer; born, Antwerp, 1808; died, Asnières, near Paris, 1869. Although placed in a business house in Liverpool, he ran away to Paris in 1830 to study music with Reicha. The Revolution of that year obliged him to join his family in Antwerp, but in 1833 he brought out a light opera in Brussels, and the government granted money for the continuance of his musical education. He returned to Paris, produced several operas, and in 1840 went to Naples to study with Mercadante, returning to Paris in 1848. From that time he brought out many popular light operas, about twenty of which were published, besides melo-

dies and romances, and he left other works in manuscript. In 1870 his statue was placed in the vestibule of the Antwerp theatre.

No. 355, Frame 27.

BALFE, MICHAEL WILLIAM, born, Dublin, 1808; died, Rowney Abbey, Hertfordshire, 1870. He first studied under O'Rourke in Ireland, and at the age of sixteen went to London where he obtained a position in the orchestra of the Drury Lane Theatre, and took lessons in music of C. F. Horn, organist of St. George's Chapel, Windsor. In 1825 he became a protégé of Count Mazzara, who took him to Italy, where he studied under Frederici and Filippo Galli. In 1827 he went to Paris, studied under Bordogni, appeared very successfully in the Italian opera, and the next year returned to Italy and produced an opera of his own. He continued to compose and to sing in Italy until 1835, when he returned to London and began his career as a writer of English operas. With the exception of a few years spent in Paris, he remained in England from that time until his death, gaining in popularity, as one brilliant opera succeeded another. From 1864-70 he lived in retirement at his estate in Hertfordshire. His most noted opera is *The Bohemian Girl*.

No. 356, Frame 27.

FRANCHOMME, AUGUSTE, born, Lille, 1808; died, Paris, 1884. He was a violoncellist, received his training at the Paris Conservatoire, afterward played in the orchestras of two Parisian theatres, and then at the Grand Opéra. He was member of a classical quartet to which Charles Halle also belonged, and was an intimate friend of Chopin. In 1846 he was appointed professor of the violoncello at the Conservatoire. He published many compositions for his instrument.

No. 357, Frame 27.

MENDELSSOHN-BARTHOLDY, JACOB LUDWIG FELIX, celebrated composer; born of Jewish parentage, Hamburg, 1809; died, Leipsic, 1847. The atmosphere of his home was favorable for the development of his musical genius and poetic temperament. Concerts were frequently given there by himself, his brothers and sisters, at which his own compositions were played, and as early as 1818 he played at a public concert. He had good teachers, and in 1819 joined the Singakademie at Berlin. One of his best overtures was

composed in 1826, and in 1827 he wrote an opera. In 1830 he was offered the musical professorship in Berlin University, but declined the position. He visited London in 1829, conducted the performance of one of his symphonies, and in 1832 returned to that city to publish his first collection of *Songs without Words*. He was very popular in England, and many of his works were first produced there. Returning to Germany in 1833, he conducted concerts and musical festivals, was Town Musical Director at Düsseldorf for a short time, and in 1835 took charge of the Gewandhaus orchestra at Leipsic. The University of Leipsic gave him the honorary degree of Doctor of Philosophy in 1836. He was much beloved in Leipsic, and exerted great influence on the musical life of the city. In 1841 the King invited him to Berlin to take charge of concerts, but the position was not congenial to him, and after organizing the music of the cathedral he returned to Leipsic, and founded the Conservatorium of music in 1843. In 1846 he was again in London to conduct the first performance of "Elijah," after which he returned to Leipsic, thoroughly tired by overwork. The death of his favorite sister, Fanny, occurred about this time, the shock was too great, and he followed her in a few months. His greatest productions are his oratorios. Many of his vocal and orchestral works, and his church music, are classics, and he has written some of the world's most beautiful music.

Nos. 358, 359, Frame 27.

CHOPIN, FRANÇOIS FRÉDÉRIC, born, 1809, Zelazowa Wola, near Warsaw, Poland; died, Paris, 1849. He was a pianist of the highest rank, and a celebrated composer for the pianoforte. His father had a private school in Warsaw, where young men of good families were educated, and Chopin was taught with them. When nine years old he played and improvised in public. His first compositions were dances, and throughout his life he preferred forms of a rhythmic and melodic type. He studied music in Warsaw, and being, at the age of nineteen, a finished virtuoso, started for England by the way of Vienna, Munich and Paris, giving very successful concerts in these cities. He decided to make Paris his home, and, with the exception of a few visits to other countries, spent the remainder of his life in that city, a favorite teacher of the pianoforte, and the friend and associate of Liszt, Berlioz, Balzac, and other leading men of his time. A tragic incident of his life was his devotion

to Mme. Dudevant (George Sand). His compositions are almost entirely for the pianoforte, and are of much beauty, originality and finish, though without great strength, and his character has sometimes been criticised as weak and effeminate.

Nos. 360, 361, Frame 27.

SCHUMANN, ROBERT ALEXANDER, celebrated composer; born, Zwickau, Saxony, 1810; died, Endenich, near Bonn, 1856. According to his own statement he began to compose when but seven years old. After studying at the Academy of Zwickau, he entered Leipsic University in 1828 as a law student, but it was difficult for him to interest himself in the studies for which he was entered, as he was of an intensely romantic temperament, devoted to music and poetry. In 1829 he went to Heidelberg University, still with the thought of studying law, but becoming increasingly devoted to music, he returned to Leipsic in 1830 and gave his whole attention to his art. He lived and studied with Friedrich Wieck, and intended to become a pianist, but injured one of his fingers, was obliged to give up that ambition, and turned his attention to composition and musical criticism. From 1835-44 he edited a musical paper, and his broad culture and originality helped to raise the standard of musical art in Leipsic. In 1840 the University of Jena made him Doctor of Philosophy, and in the same year he married Clara Wieck, daughter of his former teacher. Up to this time he had composed pianoforte music only, but now he wrote many beautiful songs, and in 1841 produced his first symphony. In 1843 he wrote his celebrated choral work, "Paradise and the Peri," and in the same year became professor at Mendelssohn's new Conservatorium at Leipsic. After a concert tour to Russia with his wife in 1844, he settled in Dresden, and gave his time to teaching and composition, but from 1850 to 1853 was musical director at Düsseldorf. He had several times been troubled with a nervous infirmity, amounting almost to insanity, and, becoming worse, it was necessary in 1854 to place him in a private asylum at Endenich, where he died two years later.

No. 362, Frame 27.

DAVID, FÉLICIEN CÉSAR, noted composer; born of Jewish parentage, Cadenet, France, 1810; died, St. Germain-en-Laye, 1876. He was educated at the school of Saint Sauveur, Aix, and, having a beautiful voice, became a chorister in the cathedral. Later he attended the Jesuit college, continued

his musical studies, and after completing his education was made second conductor at the Aix theatre. In 1829 he was appointed musical director at St. Sauveur, but the following year went to Paris and entered the Conservatoire. In 1833 he travelled in the South of Europe, and from thence to the East, spending several years in Constantinople, Smyrna, Egypt and the Holy Land. This Eastern life had a strong effect upon his imagination, and in 1835 he returned to Paris and published a collection of "Mélodies Orientales" for the piano. He retired to Igny and continued to compose, but without much fame, until 1844, when he produced the symphonic ode by which he is best known, entitled *Le Désert*, a striking piece of composition, which was enthusiastically received. He published many other works, including much sacred music, and was successful in dramatic composition. In 1869 he was made a member of the Académie in the place of Berlioz, and was also librarian of the Conservatoire.

Nos. 363, 364, Frame 28.

BARROILHET, PAUL, opera singer; born, Bayonne, 1810. He entered the Paris Conservatoire as a pupil in 1828, and also studied singing in Italy. He made concert tours through Italy, sang at the Opéra in Paris, and retired from the stage in 1847.

No. 365, Frame 28.

BULL, OLE BORNEMANN, famous violinist; born, Bergen, Norway, 1810; died there, 1880. He began his musical studies at a Royal School of Music in his native town. His father intended him for the ministry, and sent him to the University at Christiania, but he made slow progress with his theological studies, on account of preoccupation with his music, and soon gave them up altogether to conduct concerts at Bergen. In 1829 he studied with Spohr at Cassel, but they did not agree, as Bull wished to follow original methods in his playing, and considered Spohr too conventional. At that time Paganini was exciting admiration everywhere by his playing, and Ole Bull came under his influence at Paris in 1831. In 1832 he played in public at Paris, with success, and then began a series of concert tours through Europe, and also to America. He founded a national theatre at Bergen, Norway, and soon after came to the United States, being interested in starting a colony of Norwegians in Pennsylvania. He usually played his own compositions at con-

certs, had wonderful command of his instrument and played with much feeling, but could not be considered as having thorough musical culture.

No. 366, Frame 28.

MARIO, GIUSEPPE, Comte di Candia, famous dramatic tenor; born, Genoa, Italy, 1812; died, Rome, 1883. He was of a noble family in Genoa, went to Paris in 1836 with a ballet dancer, and made his début at the Opéra in 1838. His fine voice and pleasing manners made him a great favorite, and he remained before the public until 1867, singing principally in Paris, London, and St. Petersburg. He was associated on the stage for many years with Mme. Giulia Grisi, whom he married.

No. 367, Frame 28.

COSTA, SIR MICHAEL (MICHELE), composer and conductor; born of Jewish parentage, Naples, Italy, 1810; died, Brighton, England, 1884. He first studied at the Royal Academy of Music in Naples, and between 1826 and 1829 four of his operas were produced in that city. In 1829 he was sent by his teacher, Zingarelli, to Birmingham, England, to conduct a psalm, and remained in England thenceforth, being engaged as pianist at the King's Theatre in 1830; in 1832 as musical director at the same theatre, and in 1833 as both director and conductor. Three of his ballets were produced during those years. In 1846 he became director of the Philharmonic Orchestra and the Italian Opera, and in 1848 of the Sacred Harmonic Society. From 1849 he conducted the Birmingham Festivals, and from 1857 the Händel Festivals. He was knighted in 1869, and in 1871 was made "director of music, composer, and conductor" at Her Majesty's Opera. He composed many cantatas, oratorios, symphonies, etc., besides operas.

No. 368, Frame 28.

HILLER, FERDINAND VON, born of Jewish parentage, Frankfort, 1811; died, Cologne, 1885. He was a pianoforte pupil of Hummel at Weimar, and accompanied his teacher on a professional tour to Vienna in 1827. From 1828 to 1835 he was in Paris, and for a short time was a professor in the Institution de Musique, but having abundant means, preferred to live independently, devoting himself to composition and to practice as a pianist. He enjoyed the best musical society in Paris, and gave concerts in which he tried to make the public familiar with the works of Bach and

Beethoven. After spending a few years in Italy he conducted the Gewandhaus concerts at Leipsic, 1843 to 1848, produced some successful operas, and in 1847 was appointed *Kapellmeister* at Düsseldorf. He received a similar appointment at Cologne in 1850, and organized the Conservatorium in that city, becoming its first Director. He was conductor of the Italian Opera at Paris, 1852 to 1853, conducted concerts in St. Petersburg in 1870, and in London, 1872; Bonn University made him Doctor of Music in 1868. His compositions number over 200, including six operas, besides oratorios, pianoforte music, songs, etc., and are graceful and clever, rather than profound. He was a close friend of Mendelssohn, and strongly influenced by him.

No. 369, Frame 28.

GRISI, GIULIA, born of Jewish parentage, Milan, 1811; died, Berlin, 1869. She was a famous opera singer, sang in Italy from 1828 to 1832, from 1834 to 1849 was the leading prima donna in London and Paris, and in 1854 made a concert tour of the United States. She was twice married, her first husband being Count Melcy, and her second the singer Mario.

No. 370, Frame 28.

LISZT, FRANZ, born, Raiding, Hungary, 1811; died, Bayreuth, 1886. He was a great pianist, and one of the foremost composers of the 19th century. First a pupil of his father, he went to Vienna in 1821, studied with Czerny and Salieri, and won the commendation of Beethoven. Two years later he was in Paris hoping to enter the Conservatoire, but was refused admission on the ground that he was a foreigner. He studied composition with Paër and Reicha, however, and in 1825 brought out an operetta, after which he spent two years travelling and giving concerts as a pianist. In 1827 he settled in Paris, was much sought after as a teacher and player, and was associated with the leading literary and musical people of his times. From 1835 to 1839 he lived in retirement at Geneva with the Countess d'Agoult, then went on a brilliant concert tour through Europe, and during the following years became more and more celebrated as the greatest of living pianists. In 1849 he was appointed conductor of the Court Theatre at Weimar, was a leader in the new German and French schools of music, and an intimate friend of Wagner. In 1859 he resigned his position as con-

ductor, and lived in Rome, Weimar, Pesth or Bayreuth. He was very generous, and always ready to help struggling artists. The list of his compositions is a very long one, and includes orchestral works (foremost among which are his symphonic poems), vocal music, and many pianoforte pieces.

Nos. 371, 372, Frame 28.

THOMAS, CHARLES AMBROISE, noted composer; born, Metz, 1811; died, Paris, 1896. He entered the Paris Conservatoire in 1828, and after winning several prizes, took the *Grand Prix* in 1832. This gave him three years in Italy, where he worked hard, and returning to Paris published the works which he had composed. In 1837 he brought out the first of a series of successful operas at the Opéra Comique, which brought him much fame, and *Mignon*, produced in 1866, became celebrated in both Europe and America. He was made Chevalier of the Legion of Honor in 1845, and in 1868 became its commander. He was elected to the Académie in 1851, and in 1871 was appointed Director of the Conservatoire. Besides more than twenty operas, he wrote some excellent songs and choruses, sacred music, etc.

No. 373, Frame 28.

THALBERG, SIGISMOND, pianist and composer; born, Geneva, 1812; died, Naples, 1871. He was the illegitimate son of Prince Dietrichstein of Vienna, who took pains to have him carefully educated. His hands were remarkably well formed for pianoforte playing, and he practised industriously. To this was added a pleasing personality which made him very popular. His first compositions were published in 1828. Beginning in 1830 he made concert tours, and in 1834 became court pianist at Vienna. He excited much enthusiasm by his playing in Paris in 1835. In 1843 he married the daughter of Lablache, the singer. Two operas produced in London (1851) and Vienna (1855) were failures, and most of his compositions were superficial, though brilliant. After making successful concert tours in North and South America, as well as Europe, he retired to his villa near Naples.

No. 374, Frame 28.

FLOTOW, FRIEDRICH, FREIHERR VON, opera composer; born, Rentendorf, Mecklenburg, 1812; died, Darmstadt, 1883. He studied at the Paris Conservatoire under Reicha, but was

obliged to leave Paris at the outbreak of the Revolution of 1830. A few years later, however, some of his operas were produced in that city, his first complete success being in 1839. Many others followed both in France and Germany, and from 1856 to 1863 he was Intendant at the Court Theatre at Schwerin. The remainder of his life was spent in Paris, Vienna, and Darmstadt. He wrote many popular dramatic works, and though most of them are now forgotten, *Martha* still keeps the stage and is one of the best of light operas.

No. 375, Frame 28.

ROSSI, LAURO, noted opera composer; born, Macerata, Italy, 1812; died, Cremona, 1885. After studying at the Conservatorio at Naples until 1829, he began at once to compose for the stage, and several of his operas were brought out very successfully in Naples before he was twenty. He composed for a theatre in Rome in 1832, and went to Milan in 1834, where he produced two operas—one of them being written for Mme. Malibran. From 1835 to 1843 he was in Mexico and the United States, and then, returning to Italy, devoted himself again to dramatic composition. In 1850 he became director of the Conservatorio at Milan, and in 1870 of the Conservatorio of Naples. He resigned in 1878, and retired to Cremona in 1882.

No. 376, Frame 28.

FALCON, MARIE CORNÉLIE, born, Paris, 1812; died, there, 1897. She was a dramatic singer with a remarkable soprano voice, and studied at the Conservatoire with Henri, Bordogni, Pellegrini and Nourrit, winning several prizes for her singing. Her début was made at the Opéra in 1832 with great success, and for five years she continued to be one of the leading opera-singers of her time. In 1837 she lost her voice and was obliged to retire from the stage.

No. 377, Frame 28.

WAGNER, WILHELM RICHARD, great dramatic composer; born, Leipsic, 1813; died, Venice, 1883. His musical talent did not develop early, but when about fifteen he attended the Gewandhaus concerts in Leipsic, was greatly impressed by the music of Beethoven, and began to study, first by himself and later with the organist Müller. In 1830, while a student at Leipsic University, he took a course in composition, and in 1833 became chorus master at the

Würzburg theatre, where his brother was stage manager. In the following year he went to Magdeburg as musical director of the theatre, brought out some overtures and songs, and one opera, which was a failure. After holding a position as musical conductor at Königsberg, and marrying the actress Wilhelmine Planer in 1836, he enjoyed a short period of prosperity as music director of the theatre at Riga, Russia. There he wrote part of the opera *Rienzi*, and in 1839 started for Paris, hoping to have it produced. During the next three years he struggled against many difficulties, and supported himself by writing songs, articles for musical papers, etc. In 1842 *Rienzi* was accepted at Dresden, and produced very successfully under the composer's own direction; he was appointed Conductor of the Dresden opera, and remained there for six years, working hard, and bringing out some operas. He met with much opposition, however, his ideas were considered too revolutionary, both in music and politics, and in 1849, after the political disturbances of that year, he was obliged to leave Dresden to escape arrest. He settled in Zurich, wrote a series of essays explaining and defending his theories, and continued to work on his Nibelungen operas, which he had begun in Dresden. He conducted concerts, brought out his opera *Tannhäuser* for the second time, and, going to London, conducted concerts for the Philharmonic Society. In 1860 he was in Paris, giving concerts, and, by order of the Emperor, *Tannhäuser* was produced at the Grand Opéra, but not without opposition. In 1861 he was allowed to return to his own country, where he gained some sympathy (particularly from Liszt), but also met with many discouragements, so that, in 1863, he published his poem, *Der Ring der Nibelungen*, giving up hope of seeing it performed. King Ludwig II of Bavaria saw the work, became greatly interested in Wagner, and offered his help. He wished to produce the tetralogy at his own court, but jealousies and opposition made it advisable for Wagner to retire from Munich, and going to Switzerland he worked to complete the scores. The King's interest and help did not fail, and in 1872 an opera-house was begun in Bayreuth expressly for the production of Wagner's operas. In 1876 *Der Ring der Nibelungen* was performed there to an illustrious audience with great success. His last years were spent in literary work, and in composing *Parsifal*. In the autumn of 1882 he went to Venice for his health, but died there the following year. His second wife, whom he married in 1870, was

Cosima, daughter of Liszt, and the divorced wife of Hans von Bülow. His opera *Lohengrin* is the most popular of the German stage; other standard masterpieces are *Der Fliegende Holländer*, *Tristan und Isolde* and *Die Meistersinger*.

Nos. 378 and 379, Frame 29.

VERDI, GIUSEPPE, celebrated opera composer; born, Le Roncole, Italy, 1813; died at his villa near Busseto, 1901. His opportunities were limited, but he studied with the village organist, and with the musician Provesi, in the neighboring town of Busseto. At sixteen he applied for a scholarship in the Conservatorio at Milan, but was rejected, and after taking some lessons in composition he returned to Busseto in 1833 as organist and conductor of the Philharmonic Society. He married in 1836, and in 1838 returned to Milan with his wife and two children, and the score of one opera which was produced the following year with great success. Orders for other operas followed, but before he finished his next work his wife and children died in quick succession, and for two years he wrote nothing. Being persuaded to take up his work again, he brought out another successful opera at Milan in 1842. Soon he was commissioned to write operas for theatres in other cities of Italy, and the fame of his works spread through Europe and America. One of his best operas, *Aida*, was written for the Khedive of Egypt, and performed at Cairo in 1871, and he also wrote others which will remain standard dramatic works. Some of his sacred music is very beautiful also. The latter part of his life was spent at his villa near Busseto, and he was ennobled by the king of Italy in 1893. In 1897 he married Giuseppina Strepponi, once a noted singer.

No. 380, Frame 29; No. 431, in a separate frame.

DÖHLER, THEODOR, born, Naples, 1814; died, Florence, 1856. He was an excellent pianist, and a composer of "salon" music of a superficial and sentimental character. A pupil of Benedict and Czerny, he made successful pianistic tours to the principal cities of Europe, in 1831 became pianist to the Duke of Lucca, and was ennobled by his patron in 1848.

No. 381, Frame 29.

ERNST, HEINRICH WILHELM, famous violinist; born of Jewish parentage, Brünn, Moravia, 1814; died, Nice, 1865.

He studied at the Vienna Conservatoire, his teachers being Boehm, Seyfried and Mayseder. Later he was a pupil of Bériot in Paris, where he lived for six years, studying and giving concerts. From 1834 to 1850 he made successful concert tours, and then established himself in London for the remainder of his life. His compositions for the violin are well known.

No. 382, Frame 29.

HENSELT, ADOLF VON, pianist and pianoforte composer; born, Schwabach, Bavaria, 1814; died, Warmbrunn, Silesia, 1889. He was a pupil of Hummel at Weimar, afterward studied theory in Vienna for two years, and in 1837 made a short concert tour in Germany with great success. This was almost the only time he played at public concerts. The following year he went to St. Petersburg, was made court pianist, teacher to the children of the Emperor, and later Inspector of musical instruction in the "Imperial Russian Female Seminaries." There was strong individuality in his playing, and he was considered a pianist of the first rank, although the general public did not have an opportunity to judge of his abilities. He wrote many compositions for the pianoforte, some of which are very difficult to perform.

No. 383, Frame 29.

SAX, ANTOINE JOSEPH ADOLPH, born, Dinant, Belgium, 1814; died, Paris, 1894. He was a skilful player of the clarinet, and, in attempting to improve this instrument, invented a new family of instruments called Saxophones, which were of great value in military music. He settled in Paris as a manufacturer of musical instruments in 1842, and during the following years won many medals and prizes for his work, obtaining a monopoly as manufacturer for the French army. He also invented two wind instruments which he called the Saxhorn and the Saxotromba. In 1857 he became teacher of the saxophone at the Paris Conservatoire. Unfortunately he lacked business ability, failed in 1852, and was never able to use to advantage his many opportunities for gaining a sure financial footing.

No. 384, Frame 29.

HELLER, STEPHEN, pianist, composer and teacher; born, Pesth, 1815; died, Paris, 1888. He studied with Anton Halm in Vienna, and from 1829 to 1832 made a concert tour in Germany, after which he spent several years in Augsburg. In 1838 he went to Paris, became well known as a teacher

and concert player, and twice visited England, where he won many admirers by the elegance and refinement of his playing. He composed several hundred pieces for the pianoforte.

No. 385, Frame 29.

FRANZ, ROBERT, popular song composer; born, Halle, 1815; died there, 1892. He studied music at Dresden from 1835 to 1837, and then gave six years to the study of classical music at Halle. His first set of twelve songs, published in 1842, won high praise. Soon after he was made organist of a church in Halle, and later Conductor of the Singing Academy and Musical Director of Halle University. In 1861 that institution gave him the degree of Musical Doctor. In 1868 ill health and deafness obliged him to give up all his positions, and almost to abandon composition, but his friends gave concerts for his benefit, realizing about \$25,000 as a fund for his support. He was the best song composer of his time, and wrote about 257 songs, besides much sacred music.

No. 386, Frame 29.

BENNETT, SIR WILLIAM STERNDALÉ, noted composer; born, Sheffield, England, 1816; died, London, 1875. He was a chorister of King's College chapel, Cambridge, and then a student at the Royal Academy of Music. In 1836 the firm of Broadwoods sent him to Leipsic for a year of study, and establishing himself in that city he won the friendship of Schumann and Mendelssohn, and gained a creditable musical reputation. After his return to England, he devoted himself to composition. From 1843-56 he conducted chamber-concerts, in 1849 founded the Bach Society, and in 1853 became conductor of the Gewandhaus concerts at Leipsic. In 1856 he took charge of the Philharmonic Society, London, resigning in 1866 to become principal of the Royal Academy of Music. In the same year he was appointed professor of music at the University of Cambridge, and the degree of Doctor of Music was conferred upon him soon after. In 1870 he received an honorary degree from the University of Oxford, and was knighted in 1871. He was buried in Westminster Abbey. He was a fine pianist, and his best compositions were for the pianoforte.

No. 387, Frame 29.

BAZIN, FRANÇOIS EMANUEL JOSEPH, born, Marseilles, 1816; died, Paris, 1878. He studied at the Paris Conservatoire, and took the *Prix de Rome* in 1840. From 1844 he

was a professor at the Conservatoire, first of singing, later of harmony, and lastly of composition. In 1872 he was made a member of the Academy. He composed the music of several operas, and wrote a work on harmony.

No. 388, Frame 29.

GADE, NIELS WILHELM, born, Copenhagen, 1817; died there, 1890. He was a composer and conductor, and has been called the founder of the Scandinavian school of music. At an early age he learned to play the violin, guitar, and piano-forte, and later was taught by Wexschall, leader of the court orchestra at Copenhagen. He became a violinist in that orchestra, and began to devote much of his time to composing. In 1840 an overture which he wrote took a prize, offered by the Copenhagen Musical Union, and also won for him a stipend from the King of Denmark, which enabled him to go to Leipsic. His first symphony and a cantata were produced in that city, and then he travelled in Italy, returning to Leipsic in 1844 to conduct the Gewandhaus concerts during an absence of Mendelssohn. After the latter's death, Gade was again conductor until 1848, returning to Copenhagen in that year to conduct the Musical Society. In 1861 he became Conductor at the Danish court, soon the title of Professor was bestowed upon him by the king, and the University of Copenhagen gave him an honorary degree. In 1876 the Danish government granted him a pension. The list of his compositions is a long one, and includes many symphonies, overtures, cantatas, etc. No. 389, Frame 29.

LITOLFF, HENRY CHARLES, pianist and composer; born, London, 1818; died, Paris, 1891. He was a pupil of Moschelles, and was already becoming known in London as a pianist when, having married at the age of seventeen, he was obliged to seek a livelihood in France. He earned his way by teaching, and in 1840 won reputation as a pianist at a concert in Paris. His marriage proved unhappy, he was separated from his wife, went on concert tours, and from 1841-44 was conductor at Warsaw. In 1851 he went to Brunswick, married the widow of the music-publisher Meyer, and continued that business, publishing a good and inexpensive edition of classical music. In 1860 he returned to Paris, and gave his time to composition. He published about 115 of his own works, including eight operas. He was an excellent pianist.

No. 390, Frame 29.

GOUNOD, CHARLES FRANÇOIS, celebrated composer; born, Paris, 1818; died there, 1893. Having completed his studies at the Lycée St. Louis, he entered the Conservatoire in 1836, his teachers being Reicha, Halévy, Lesueur, and Paër. In 1839 he won the *Grand Prix de Rome*, went to Italy, and studied principally the music of the old masters, especially Palestrina. He composed a grand orchestral mass which was performed at a church in Rome in 1841, and another, brought out in 1843 in Vienna. He then returned to Paris, became organist and musical director of the Missions Étrangères, thought of taking holy orders, and was called "l'Abbé Gounod," but was diverted from this purpose, and spent three years, from 1845-50, in quiet study. In 1851 some of his compositions, performed at a concert in London, won high praise from both English and French critics, and his first opera was brought out in Paris. From 1852-60 he was conductor of the Orphéon Choral Society, for which he composed several choruses. He devoted much time to dramatic composition also, and his greatest success came in 1859, when his *Marguerite* was produced. Other successful operas followed, and from 1870-75 he was in London, where he gave concerts. Returning to Paris he again devoted himself to dramatic composition. The last years of his life were spent in the composition of sacred music.

Nos. 391, 392, Frame 30.

OFFENBACH, JACQUES, originator of French burlesque opera; born of Jewish parentage, Cologne, 1819; died, Paris, 1880. He studied the 'cello at the Conservatoire in 1833-34, and then became a member of the orchestra of the Opéra-Comique; wrote some clever chansonnettes, also compositions for the 'cello, and played at concerts. His first important position was that of conductor of the orchestra at the Théâtre Français in 1849, and then, having produced some successful operettas, he opened a theatre of his own, in 1855, called *Bouffes-Parisiens*, at which he brought out a succession of light and extremely popular pieces. Some of his better works appeared at the Opéra-Comique and the Académie. From 1872 to 1876 he was manager of another Parisian theatre, and in 1877 travelled in America. He wrote 102 pieces for the stage, which shows him to have been a very prolific composer, but he often repeated himself, and though his burlesques were clever, amusing, and full of bright allusions,

they were frequently vulgar, and few of them are of lasting value. No. 393, Frame 30.

ABT, FRANZ, noted song composer; born, Eilenburg, Prussian Saxony, 1819; died, Wiesbaden, 1885. His father was a clergyman, and intended his son to follow the same profession, but Abt received a good musical education, as well as theological, and after his father's death devoted himself entirely to music. He became *Kapellmeister* at the Court Theatre at Bernburg in 1841, was also at the Zurich Theatre, and from 1852-82 held a similar position at Brunswick. In 1882 he retired to Wiesbaden, remaining there until he died. He wrote more than 400 songs, many of which are dear to the hearts of the German people; also choruses, cantatas, etc. No. 394, Frame 30.

HALLE, SIR CHARLES, pianist, conductor and teacher; born, Hagen, Westphalia, 1819; died, Manchester, England, 1895. He was son of the town *Kapellmeister*, and showed great musical talent while still a child. After studying music at Darmstadt, he went to Paris in 1836, lived there for twelve years, and was a close friend of Chopin, Liszt, and other leading musicians. In 1848 he went to London, and remained in England until his death. He was famous as a teacher and conductor, his orchestra was celebrated and he was active in the chief musical events of the day, living principally at Manchester, but also in London. In 1884 Edinburgh University conferred upon him the degree of Doctor of Music, and in 1888 he was knighted. He was an excellent pianist, and left some compositions for the pianoforte.

No. 395, Frame 30.

SCHUMANN, CLARA JOSEPHINE (*née* Wieck), born, Leipsic, 1819; died, Frankfort, 1896. She was a famous player of the pianoforte, and daughter of the eminent teacher, Frederick Wieck. She made her *début* in Leipsic when but nine years old, and at eleven played at a concert at the Gewandhaus. She also played in other German cities and at Paris, and in 1836 spent the winter in Vienna, achieving great success, and being appointed Imperial piano-virtuoso. She became the wife of Robert Schumann in 1840, and during the following years helped him in his work or accompanied him on concert tours to the principal cities of Europe.

As an interpreter of her husband's compositions she was unequalled. After his death in 1856 she continued to play at concerts, and in 1878 became chief pianoforte teacher at the Frankfort Conservatory, remaining in that position until 1892. She published many compositions for the pianoforte and also edited her husband's works. No. 396, Frame 30.

VIEUXTEMPS, HENRI, noted violinist; born, Verviers, Belgium, 1820; died, Mustapha, Algiers, 1881. He was a pupil of de Bériot in 1827, and then made many concert tours, visiting the principal cities of Europe, and twice coming to America. From 1846-52 he was in Russia as solo-violinist to the Czar, and professor at the St. Petersburg Conservatorium, after which he recommenced his concert tours. From 1871-73 he was violin professor at the Brussels Conservatoire. He was fond of travel, and died during a trip to Algiers. He composed much delightful music for the violin. No. 397, Frame 30.

LIND, JENNY, celebrated soprano singer; born, Stockholm, Sweden, 1820; died at her villa near London, 1887. Her first instruction was at the school of singing in connection with the Court Theatre at Stockholm, and she made her début in that city at the Opera in 1838. In 1841 she went to Paris, was a pupil of Manuel Garcia, and in 1844 went to Berlin to study German. After singing at operas and concerts in various German cities, and at Vienna, with most gratifying success, she made a triumphant appearance in London in 1847, exciting great interest and applause. She sang as an opera-singer for the last time in 1849, and thenceforward she appeared only at concerts. From 1850-52 she made a tour of the United States, and while here married Otto Goldschmidt. Returning to Europe she travelled in Holland and Germany, and in 1856 went to England, to make that her permanent home. She was admired for the beauty of her character as well as for her remarkable voice.

No. 398, Frame 30.

RAFF, JOSEPH JOACHIM, born, Lachen, on the Lake of Zurich, 1822; died, Frankfort, 1882. He studied with his father, an organist, and then attended the Jesuit Lyceum of Schwyz, but being very poor was obliged to give up advanced education and teach school. He continued his musical studies

by himself, however, and in 1843 sent some of his music to Mendelssohn, who kindly recommended him to a firm of publishers. He composed very industriously, some of his work attracted attention, and he was encouraged by Liszt, who took him on a concert tour. Von Bülow was also much interested in him, and played some of his compositions in public. In 1850 one of his operas was produced at the Court Theatre at Weimar, between 1852-57 he brought out some excellent pianoforte music, and in 1863 his first symphony won a prize at Vienna. He had married in Wiesbaden, settled there, and was well known as a teacher of the pianoforte, but in 1877 he became Director of the Hoch Conservatorium at Frankfort. He published more than 230 compositions, and many of them are excellent, but during most of his life he was obliged to write rapidly for the sake of the money which his music brought, and often did not do justice to the best of which he was capable.

No. 399, Frame 30.

CORNELIUS, PETER, born, Mayence, 1824; died there, 1874. He studied to be an actor, but soon adopted music as his profession; from 1845-52 was a pupil of Dehn at Berlin, and then joined Liszt at Weimar, where they, with others, formed what was called the New German School, as followers of Wagner. In 1858 he produced his first opera, *Der Barbier von Bagdad*, at Weimar; in 1859 was with Wagner at Vienna, and followed him to Munich in 1865, becoming Reader to King Ludwig II, and later Professor of Harmony and Rhetoric at the Royal Music School. His second opera was brought out at Weimar in 1865, and he was working on another when he died. He published several collections of songs.

No. 400, Frame 30.

REINECKE, CARL HEINRICH CARSTEN, pianist, conductor and composer; born, Altona, Prussia, 1824 (27?). He made his first concert tour as a pianist in 1843, and in the same year settled in Leipsic for further study. Mendelssohn and Schumann were his friends, and very helpful to him. From 1846-48 he was court pianist to the King of Denmark, in 1851 a professor at Cologne Conservatorium, and between 1854-59 was a conductor and musical director at Barmen, and afterward at Breslau. In 1860 he became conductor of the Gewandhaus concerts, and professor of composition at the Leipsic Conservatorium. Leipsic University has created

him Doctor of Philosophy, and other honors have been conferred upon him. His best compositions are for the pianoforte, and he has also written several operas.

No. 401, Frame 30.

RUBINSTEIN, ANTON GREGORVITCH, celebrated pianist and composer; born of Jewish parentage in the small village of Wechwotynecz, Russia, 1830; died, Peterhof, near St. Petersburg, 1894. He studied in Moscow, and in 1839 went to Paris on a concert tour with his teacher; made the acquaintance of Liszt, and received advice from him about his studies. In 1842 he was in England, and though he did not attract much attention, Moscheles wrote of him at this time as "a Russian boy whose fingers are as light as feathers, and yet as strong as a man's." From 1845-48 he was in Berlin, studying and teaching, and then returned to Russia, where the Grand Duchess Helen showed him much favor. After six years of hard study in St. Petersburg he began to make concert tours, and soon became famous for his execution and his compositions. He became Imperial concert director at the court of Russia in 1858, with a life pension. In 1862 he founded the Imperial Conservatorium at St. Petersburg, and was its director until 1867. During the following years he made concert tours in Europe and America, becoming more and more celebrated, and from 1887-90 he was again director of the Conservatorium at St. Petersburg. He received many tokens of favor from the Czar of Russia. His last years were spent principally in Berlin and Dresden. His compositions include operas and oratorios, orchestral and chamber music, songs, etc. No pianoforte virtuoso since Liszt has attained as great fame as Rubinstein.

Nos. 402, 403, Frame 30.

BÜLOW, HANS GUIDO VON, celebrated pianist, musical conductor and critic; born, Dresden, 1830; died, Cairo, Egypt, 1894. While a law student at Leipsic University, he studied music with Hauptmann, and during 1850-51 was with Wagner at Zurich, acting as conductor at theatres. Afterward he became a pupil of Liszt at Weimar. He made several pianistic tours, and in 1865 was appointed teacher of the pianoforte at the Stern Conservatoire at Berlin. Two years later he married the daughter of Liszt, but was divorced from her in 1869. From 1864-69 he was in the service of King Ludwig II of Bavaria as court pianist at Munich. After several

years spent in travelling, concert-giving and teaching, he was for two years court musical director at Hanover, but resigned this position in 1880 to resume his independent life. During the following years he taught, conducted concerts in Berlin and St. Petersburg, and organized a series of subscription concerts at Hamburg in 1888, with great success. He married, in 1882, Marie Schanzer, an actress. During his last years he travelled for the benefit of his health, and died in Egypt.

No. 404, Frame 30.

JOACHIM, JOSEPH, celebrated violinist and composer; born of Jewish parentage, Kittsee, near Pressburg, 1831. His first teacher was Szervacsinsky, leader of the opera orchestra at Pesth. In 1838 he studied with Boehm in Vienna, and in 1843 went to Leipsic. In the same year and in 1844 he played at the Gewandhaus concerts, and remained in Leipsic several years studying classical violin music with Ferdinand David, and strongly influenced by Mendelssohn and Schumann. He assisted David as leader of the Gewandhaus concerts, and made several visits to London, where he played with great success. In 1849 he became leader of the band of the Grand Duke at Weimar, but soon resigned the position, and from 1854-66 was violinist and concert conductor for the King of Hanover. In 1868 he took charge of the High School for Musical Execution at Berlin. He has received many marks of distinction, including the degree of Doctor of Music from Cambridge University, England, and degrees from German universities. His life has been marked by great earnestness of purpose, and because of his masterly execution he has been called "the king of violinists." His compositions are almost all for the violin.

No. 405, Frame 31.

GOLDMARK, CARL, violinist and dramatic composer; born of Jewish parentage, Kesthely, Hungary, 1830 (the date usually given is 1832). In 1843 he studied music at Oedenburg, in 1844 was a violin pupil of Janca at Vienna, and in 1847-48 was at the Conservatorium of Böhm. He gave a concert at Vienna in 1858, played one of his own compositions, and won high praise. He continued to compose, chiefly for the pianoforte and orchestra, his works attracted some attention, and in 1875 he produced a very successful opera. Since then he has brought out other clever operas.

No. 406, Frame 31.

BRAHMS, JOHANNES, one of the greatest of modern composers; born, Hamburg, 1833; died, Vienna, 1897. He had good musical instruction, and in 1853 was introduced to Schumann, who was greatly impressed with his genius, and predicted a brilliant future for him. This aroused general interest, although it was some time before his compositions were favorably received. In 1863-64 he was conductor of the *Singakademie* at Vienna, and later had charge of a series of grand orchestral concerts in that city for several years. Vienna was his principal home from 1862, and from thence he went on pianistic tours. He received many honors, among them the degree of Doctor of Philosophy from the University of Breslau in 1881. He attempted every form of composition, except that of the opera, and in each branch his works have great beauty and charm.

No. 407, Frame 31.

SAINT-SAËNS, CHARLES CAMILLE, one of the foremost modern French composers; born, Paris, 1835. He began the study of music when he was very young, and in 1847 entered the Conservatoire, where he won two prizes. He became organist of the church of St. Merri in 1853, and pianoforte professor at a religious school soon after. From 1858-77 he was organist at the Madeleine, after which he devoted all his time to concert-giving and composition. As a composer for the orchestra, and writer of choral music, he is at his best, and has travelled extensively, bringing out his compositions in most of the countries of Europe. He has also written several operas, but with these he has been less successful. He was made Commander of the Legion of Honor in 1894.

No. 408, Frame 31.

DELIBES, CLÉMENT PHILIBERT LÉO, famous composer; born, St. Germain-du-Val, 1836; died, Paris, 1891. He entered the Paris Conservatoire in 1848, and in 1853 became accompanist at the Théâtre-Lyrique, and organist of the Church of St. Jean and St. François. From 1855-65 he composed operettas, was then made second chorus master at the Grand Opéra, and wrote ballets, which were brilliantly successful. In 1881 he became Professor of Composition at the Conservatoire, and in 1884 was elected to the Académie. He wrote many light operas, which were all well received. *Lakmé* is his most noted opera, and contains much charming music.

No. 409, Frame 31.

BIZET, GEORGES, born of Jewish parentage, Paris, 1838; died, Bougival, 1875. He studied at the Paris Conservatoire, took a prize for the composition of an opera buffa, and also the *Prix de Rome*, which enabled him to study in Italy. He devoted most of his time to composition, with indifferent success, until his opera *Carmen* was produced in 1875. This was very enthusiastically received, but he died only three months after its triumph. He was a brilliant pianist as well as a composer. He married the daughter of Halévy, his teacher of composition at the Conservatoire.

Nos. 410, 411, Frame 31.

TSCHAIKOWSKY, PETER ILTITSCH, one of the foremost of modern composers; born, Wotkinsk, Russia, 1840; died, St. Petersburg, 1893. He was trained to the law and appointed to a government position in the Ministry of Justice, but when the Conservatorium of Music was founded at St. Petersburg in 1862 he became one of its students, and graduated with honor in 1865. The following year he was appointed a professor at the new Conservatorium at Moscow, but resigned in 1877, and gave his time entirely to composition, living in St. Petersburg, Italy, and Switzerland. In 1891 he came to New York for the dedication of the new Carnegie Music Hall, and conducted the rendering of some of his own compositions on that occasion. The University of Cambridge gave him the degree of Doctor of Music in 1893. His music is full of Russian spirit, and he often took folk-lore music of his country for his theme. His best works were written for the orchestra, but he has written some beautiful songs, pianoforte music, etc., besides several operas.

No. 412, Frame 31.

STAINER, SIR JOHN, noted organist and composer; born, London, 1840; died, Oxford, 1901. From 1847-56 he was a chorister in St. Paul's Cathedral, in 1854 became organist and choir-master of St. Benedict and St. Peter, London, and at this time studied with several eminent teachers. In 1859 he took the degree of Musical Bachelor at Oxford, was appointed University organist the following year, and in 1865 was created Doctor of Music. From 1872-88 he was organist of St. Paul's Cathedral, was appointed professor of organ and harmony at the National Training School for Music in 1876, and became its principal in 1881. When it

was reorganized as the Royal College of Music in 1883 he was one of its professors, and in 1882 was appointed Government Inspector of Music. He was knighted in 1888, and in 1889 became professor of music at Oxford University. He composed an oratorio, several cantatas, church services and other sacred music, and wrote some valuable text-books, etc.

No. 413, Frame 31.

TAUSIG, CARL, born of Jewish parentage, Warsaw, 1841; died, Leipsic, 1871. When only fourteen he became one of the group of brilliant young musicians associated with Liszt at Weimar, worked hard and was Liszt's favorite pupil. In 1858 he made his début as a pianist at Berlin, and during the next two years gave concerts in the principal towns of Germany. He conducted concerts at Vienna in 1862, married in 1865, and soon after opened a school for pianoforte pupils in Berlin. He continued to travel, giving concerts in Germany and Russia, and became famous as a pianoforte virtuoso, second only to Liszt. He died of typhoid fever before the age of thirty. He composed some excellent pianoforte music.

No. 414, Frame 31.

DVOŘÁK, ANTON, the most celebrated of the Bohemian national composers; born, Nelahozeves (Mülhausen), Bohemia, 1841; died at Prague, Bohemia, May 1, 1904. His father was the village innkeeper, and the boy was taught by the village school-master to play the violin and to sing. Being sent to school at Zlonitz he received instruction from the town organist for two years. He became ambitious to compose, and when sixteen obtained his father's reluctant permission to go to the organ-school at Prague. He was obliged to support himself, however, which he did by playing in a small café orchestra. In 1862 a Bohemian theatre was opened in Prague, and he became a member of the orchestra. At this time he began to compose in the higher forms, though none of his works were published. In 1873 he received an appointment as organist of St. Adalbert's Church, and soon after brought out a very successful cantata in Prague. In 1874 he wrote a symphony, became recognized as a composer of genius, and was commissioned to write an opera, which was produced with success in 1875. The same year he received a government stipend, his compositions were in demand by the publishers, and were brought

out in Berlin, London and New York. From 1892-95 he was Director of the National Conservatory of Music in New York, after which he returned to Prague.

No. 415, Frame 31.

SULLIVAN, SIR ARTHUR, born, London, 1842; died there, 1900. He was one of the most gifted composers of the Victorian era, and is especially remembered for his light operas. His father was a military band-master, he grew up in a musical atmosphere, and having a beautiful voice was chosen as a chorister of the Chapel Royal, St. James. He began to compose even at this time, and published a song in 1855. Soon after, he became a student at the Royal Academy of Music, and then at the Leipsic Conservatorium from 1858-61. His music to Shakespeare's play, "The Tempest," produced at the Crystal Palace, London, 1862, brought him much fame. He became organist at two leading churches in London, conducted many well-known concerts, among which were those of the Philharmonic Society, and from 1876-81 was Principal of the National Training School for Music. Both Cambridge and Oxford Universities conferred upon him the degree of Musical Doctor, and he was knighted by Queen Victoria in 1883. His last years were mainly devoted to composition, and his operettas were extremely popular both in England and America. Among the most noted are "The Pinafore" and "The Mikado." His sacred music is also well known.

No. 416, Frame 31.

BOITO, ARRIGO, born, Padua, Italy, 1842. He studied at the Milan Conservatorio for nine years, and while there wrote two cantatas, one in 1860, and the other in 1862, which were performed with success. His first opera was brought out at Milan in 1868, but was a failure, until he had remodelled it, after which it became popular at Bologna in 1875. He has written the libretti for several operas and is a favorite poet in Italy. In 1892 he was appointed Inspector General of Technical Instruction in the Italian schools of music, and in 1895 was made a Chevalier of the Legion of Honor of France. He is a devoted admirer of the Wagner school of music. His home is in Milan.

No. 417, Frame 31.

MASSENET, JULES ÉMILE FRÉDÉRIC, one of the foremost of contemporary composers; born, Monteaux, near St.

Etienne, France, 1842. He was a pupil of the Conservatoire, where he won several prizes, among them the *Prix de Rome*. On his return from Italy, his first operetta was given at the Opéra Comique, followed in 1872 by a successful three-act opera, and many others have since been produced. From 1878-96 he was professor of composition at the Conservatoire and has been made a member of the Académie, Commander of the Legion of Honor, and Vice-President of the Society of Dramatic Authors. Besides his operas, he has written many fine orchestral works, pianoforte pieces, etc.

No. 418, Frame 31.

NILSSON, CHRISTINE, famous opera singer; born near Wexiö, Sweden, in 1843. She studied at Stockholm, then at Paris, and made her début in that city at the Théâtre Lyrique in 1864. After singing in Paris for three years, she went to England, where she met with great success, and from 1868-70 was engaged at the Paris Opéra. She sang in America from 1870-72, and has since visited this country several times. She has been twice married, her first husband being Auguste Rouzaud, who died in 1882. Her present husband is Count Casa di Miranda. No. 419, Frame 32.

PATTI, ADELINA, one of the most celebrated singers of the 19th century; born, Madrid, 1843. Her parents were both singers, and she received her first instruction from them; later her teacher was Strakosch, the husband of her elder sister. She was brought to America when a child, and sang in public, but was taken from the stage soon after for further study. In 1859 she made her début in New York with great success, and, in 1861, sang in London. She at once became famous and was engaged to sing at Berlin, Brussels, and Paris. During the following years she made concert tours, and fulfilled operatic engagements in the principal cities of Europe. Of late years she has sung only at concerts, and resides principally at her country-seat in Wales. She has been married three times, her present husband being Baron Cederström, a Swedish nobleman, whom she married in 1899.

No. 420, Frame 32.

GRIEG, EDVARD HAGERUP, composer and pianist; born, Bergen, Norway, 1843. From 1858-62 he attended the Conservatorium at Leipsic, after which he studied with Gade at

Copenhagen. From 1867-80 he was leader of a musical union in Christiania. Since 1880 his home has been in Bergen, and the Norwegian government has granted him a pension. Most of his works have been brought out in Leipsic, though he has several times visited London, and played his own compositions at concerts there. He is impressed with the importance of developing the Norse melodies in their own strength, and keeping the Northern school of music individual in character. His compositions for the pianoforte are among the most delightful of their kind, and he has also written some charming songs, violin music, etc.

No. 421, Frame 32.

PADEREWSKI, IGNACE JAN, noted pianist and composer; born, Podolia, Poland, 1859. He studied with Raguski at the Warsaw Conservatorium, and afterward at Berlin with Urban and Wüerst. From 1878-83 he was teacher of the pianoforte at the Warsaw Conservatorium, but in 1884 went to Vienna to study with Leschetizky. After three years of study he began his career as a pianoforte virtuoso, and has played in the principal cities of Europe and America, arousing great enthusiasm. His compositions have been principally for the pianoforte, although he has written some songs, and has recently produced an opera.

No. 422, Frame 32.

STRAUSS, RICHARD, noted composer; born, Munich, 1864. His first symphony was produced in 1881, and in 1885 he was made court musical director at Meiningen. The following year he went to Munich as third *Kapellmeister*, and in 1889 was appointed court musical director at Weimar. He became conductor of the Court Opera at Munich in 1894, and in 1898 took charge of the Berlin Royal Opera. His compositions are principally for the orchestra, and show much force and originality. He is the most prominent developer of the orchestral symphonic poem, and the foremost living German composer (1904).

No. 423, Frame 32.

FIORILLO, IGNATIUS, born, Naples, 1715; died, Fritzlar, Hesse, 1787. He was an opera composer, his first opera being produced in Naples, 1736, followed by others in 1738 and 1741. Later he was in Germany, in 1754 was appointed musical director at the court at Brunswick, and from 1762 held a similar position at Cassel. In 1780 he was granted a

pension by the Elector, and retired to Fritzlar. He was particularly successful in his ballet music, and also wrote some excellent church music. No. 424, in separate frame.

MOUTON, CHARLES, a famous French lutenist, who lived in the late 17th and early 18th centuries. He was "lute master" at the court of Louis XIV, and published four books of compositions for the lute. No. 425, in separate frame.

STRADIVARIUS, ANTONIUS, born, probably near Cremona, Italy, 1649 or 1650; died there, 1737. He was a celebrated maker of violins and violoncellos, and was trained in the workshops of Nicolas Amati. About 1679 he started a workshop of his own, and soon became famous throughout Europe. He perfected the violin, and his instruments have never been surpassed. He made violins until 1736, but his best work was done between 1700-25.

No. 426, in separate frame.

STEIN, JOHANN ANDREAS, born, Heidelberg, 1728; died, Augsburg, 1792. He was a famous maker of organs and pianos, and founder of pianoforte-making in Germany. But little is known of his early life, except that he was probably taught his trade by Silbermann, and he was in Paris in 1758 as a maker of harpsichords and organs. After several years he returned to Augsburg, was organist at the Barfüsserkirche, and constructed the organ at the cathedral. He showed great devotion for his work, and his excellent instruments were the standard in Germany for many years. Of his many inventions in connection with his instruments, the most important were his mechanical escapement and the shifting of the keyboard by means of a pedal.

No. 427, in separate frame.

FRIEDERICI, CHRISTIAN ERNST, celebrated organ and pianoforte maker; born, Meerane(?), 1712; died, Gera, Saxony, 1799. He built the Chemnitz organ and is said to have invented the square piano, adapting it from the clavichord. Brussels Conservatory has the earliest known specimen of the upright grand piano, and it was made by Friederici in 1745.

No. 428, in separate frame.

SCHROETER, CHRISTOPH GOTTLIEB, born, Hohenstein, Saxony, 1699; died, Nordhausen, 1782. He was an organist

and theorist, claimed to have invented the pianoforte, and was given that credit in Germany for many years. He studied music at Dresden, and took much pleasure in playing the clavichord. After making various experiments, he invented two hammer-actions and exhibited them at the Saxon court in 1721. After travelling in Germany, Holland and England he went to the University of Jena in 1724 as a lecturer on music, and in 1726 became organist at Minden. From 1732 until his death he was organist at Nordhausen. He left many writings on musical subjects. No. 429, in separate frame.

SILBERMANN, JOHANN ANDREAS, born, Strassburg, 1712; died there, 1783. He was the eldest son of Andreas Silberman, a noted organ builder whose greatest work was the construction of the Strassburg organ. He followed his father's profession, and is known to have built fifty-four organs. He also wrote a history of the city of Strassburg.

No. 430, in separate frame.

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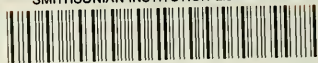
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